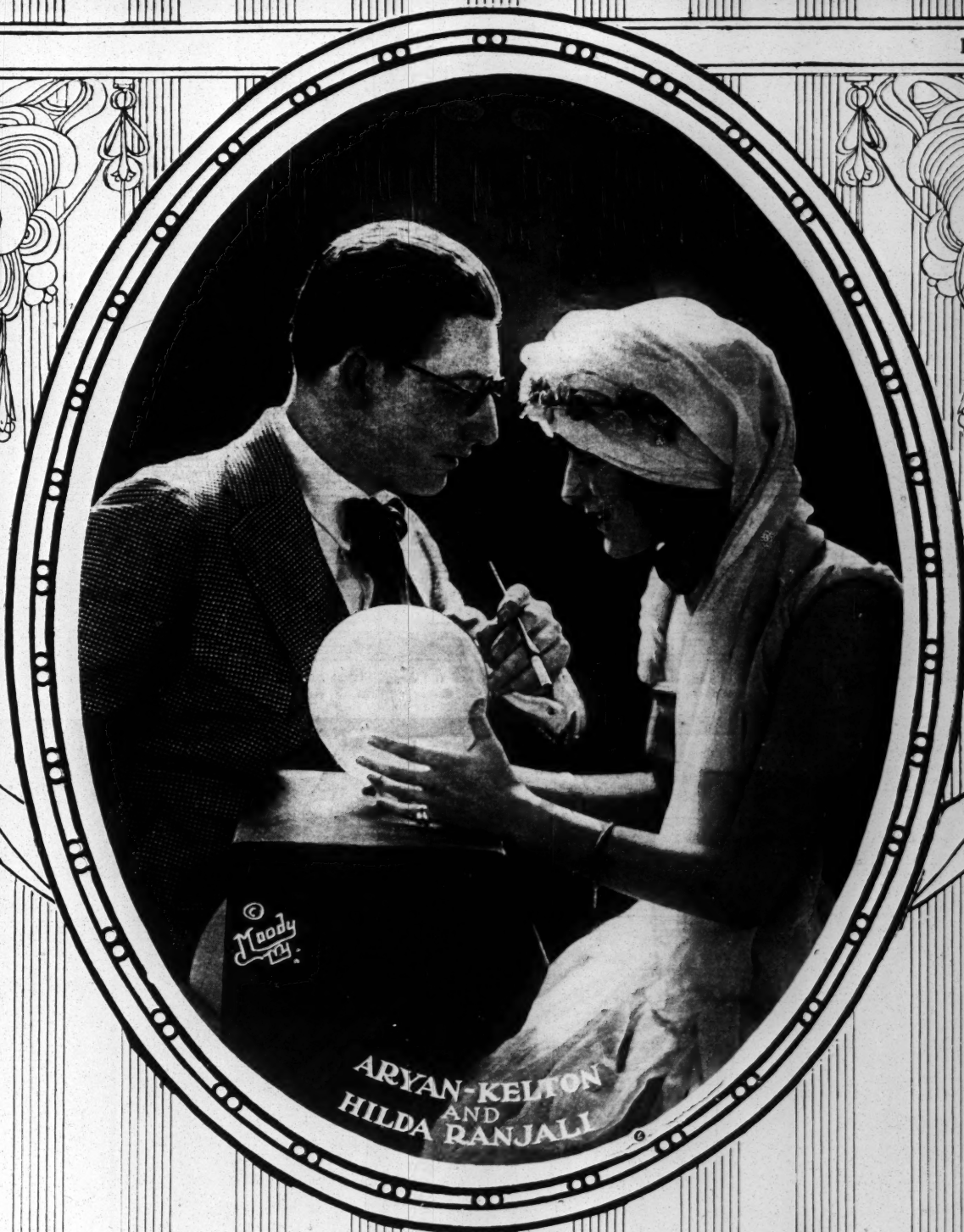


The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 18, 1922

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

Two "Wonder" Songs To Strengthen Your Act

FOX-TROT NOVELTY SENSATION
GREAT FOR SINGLE, DOUBLE,
QUARTETTE, DUMB OR DANCING

... MY ...

A VERSE, A CHORUS, A PATTERN
Words and Music by
DAVE RINGLE and J. FRED COOTS

HAWAIIAN MELODY

Moderato (Not fast)

VAMP **VOICE**

By the sea at Wai-ki-ki, Ha
wai i, Where you hear the u-ku-le-les play, There I heard a mel-o-dy, an old Hawaiian tune, — And here's what I keep singing day by
day: My Hawaiian mel-o dy, your refrain keeps haunting me, I can't help humming each strain the whole day long.
From the shore at Waikiki you come drifting back to me, And I re-joice in your sweet song. How I wish that I were there 'neath Hawaiian
moon-light fair, Where sweet guitars in harm-o ny — Would play each strain a-gain for me, my Ha-wai-ian mel - o dy. My Hawai-ian
PATTER *(ad lib)*
dy. *(ALLOHA OE)* *(Obligato)* Runs thru my brain like a brook in a woodland dell, I can't ex-plain how I feel, it's so hard to tell This mel-o-dy, like a
bird sing-ing in the tree, makes me want to sigh, wonder why, ev - er cry, you see. I can re-call all the mag-ic that's in the tune
it haunts me now ev-'ry night, morn and af-ter-noon, I feel so queer when I hear that sweet mel o dy. My Hawai-ian
Copyright, MCMXXI, by McKinley Music Co., Chicago. British Copyright Secured D. S. at Fine

DREAMY, ROMANTIC
WONDERFUL MELODY
GREAT CHARACTER
REAL INDIVIDUALITY
FITS ANY ACT
GREAT FOR ORCH.

ITALY

■ WONDERFUL ACT SONG
READY IN ALL KEYS
MANY HEADLINERS TOOK
IT FROM MANUSCRIPT
BY DE VOLL KEITHLEY AND
KLICKMAN. A CLASSY HIT!

Moderato (Not fast)

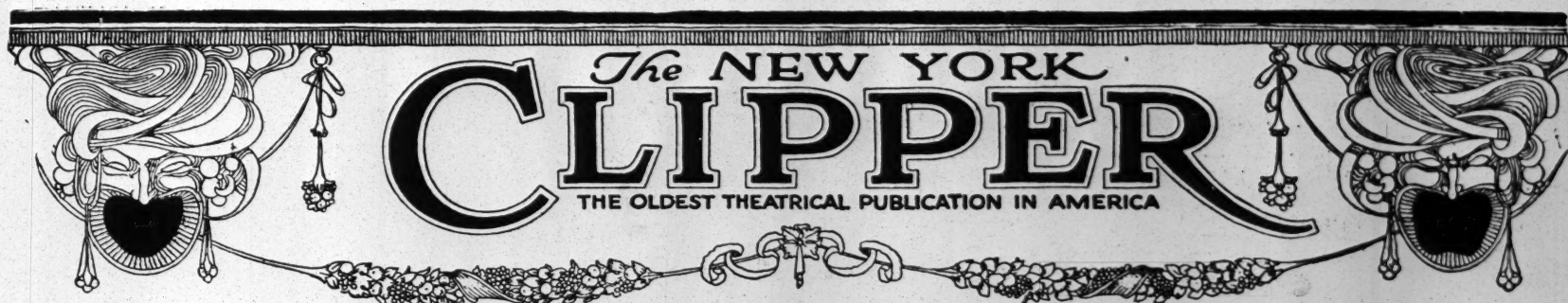
VAMP **VOICE**

Where the star-light gleams I can hear you call I sing Soon CHORUS 'neath the golden moon Down the old la
goon I'll be drift-ing slow. I must go to dreamy I ta - ly, I
ta - ly, I can see two beauti - ful eyes — Watch - ing while she ten - der - ly sighs —
'Neath the skies of I ta ly, dear to me, Cross the
sea I'll sail a - way, back to you some day, never more to stray From my I - ta - ly ly
Copyright, MCMXXI, by McKinley Music Co., Chicago. British Copyright Secured

NEW YORK
1658 Broadway

McKINLEY MUSIC CO.

CHICAGO
Grand Opera House Bldg.



Copyrighted, 1922, and published weekly by the Clipper Corporation, 1658 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under act of March 3, 1879

Founded by
FRANK QUEEN, 1853

NEW YORK, JANUARY 18, 1922

VOLUME LXIX—No. 50
Price Fifteen Cents, \$5.00 a Year

ROAD SHOW RECEIPTS PUZZLE THE ENTIRE THEATRICAL WORLD

Big Show Successes Lose Thousands While Productions of Little Reputation Get Big Money—Dollar Top Shows Doing Well in Many Sections

Road business continues to be so erratic and uncertain as to be undecipherable, in the opinion of many managers. With the closing during the last week or so of several high-class attractions because of poor business, and the conflicting reports of the good business being done by other shows of the same class, the road can be seen to be an uncertain proposition.

On Monday of this week the Comstock and Gest show, "Aphrodite," closed at Iowa City, Iowa, necessitating the expenditure of over \$4,000 for transportation of the company of 100 back to New York. A little over a week ago the same management's show, "Afgar," closed in Boston. "Afgar," with Alice Delysia in the lead, was looked upon as a good draw on the road, but saw very little good business. "Aphrodite" was one of the record making shows last season, playing to tremendous receipts practically everywhere. In Cleveland last season this show played to nearly \$100,000 on the week, a tremendous figure for any sort of show.

In direct opposition to these closings caused by poor business, the "Greenwich Village Follies of 1920," playing a week in Minneapolis, Minn., last week got over \$17,000. This show has been doing well almost since it opened early in the season. Another "Greenwich Follies" show, playing through the South, mostly in the one-night stand towns, has been cleaning up right along, averaging from \$10,000 to \$12,000 each week.

The one-night stand shows playing to \$1.00 and \$1.50 top have had the best of the going in most cases this season, with few exceptions of \$2.50 top one-nighters doing well. The first-class shows which started out on the one-night and two-night territory earlier in the season,

are almost entirely extinct now, most of them retiring from the running after less than two months battling against conditions. The rule seems to be that, excepting for shows which have an unusual drawing power, the public will only buy the cheaper attractions.

Compared with last season there are exceedingly few shows on tour and most of these are playing east of the Mississippi. In the South, which was probably in better condition than any other section early in the Fall, business has dropped considerably, due in a large measure to the ravages of the boll-weevil in the cotton districts. In the States nearer the Mason-Dixon Line, business is fair. In the states whose main product is cotton shows have for the most part been poor, with the usual surprising exceptions.

In the Eastern and Middle-West states business has remained poor the entire season, with occasional good business done by a few attractions.

West of the Mississippi there are very few shows playing. Those shows traveling in that territory are now benefiting from the revival of the pre-war "open jaw" route rates, which means a saving of about 40 per cent in fares with the purchase of round-trip tickets making the three-quarters circle west from Kansas City to the Coast and back to Great Lakes cities, Duluth, Minneapolis and St. Paul. This system, which was used by many touring shows before the war, allows for the making of a four-month trip from either terminus, making a sweeping circle through the Southwestern, Coast and Northwestern states. Those few shows playing this territory, especially the one-night standers, are doing comparatively good business considering the condition of the country.

McVICKERS TO CLOSE IN MAY

CHICAGO, Jan. 16.—It was announced this morning that McVickers' Theatre will close early in May, and immediately afterward will pass into the hands of wreckers who will prepare the site for a new vaudeville theatre containing a seating capacity of three thousand.

It has been decided not to build a twenty-one story building, as previously announced. The new building will be entirely devoted to the theatre. The house will be completed by Thanksgiving Day.

Jones, Linick & Schaefer are negotiating with A. H. Woods in an effort to lease the Woods Theatre until the new McVickers is completed.

ACTRESS BREAKS LEG

ROCKFORD, Ill., Jan. 16.—Mrs. Clayton Conrad, of the act of Clayton & Clayton, playing the Palace Theatre here last week, fell on the steps approaching the stage entrance, fracturing her leg in three places. She was taken to a local hospital, where her condition was pronounced to be serious. She will be kept off the stage for the balance of the season.

Mr. Conrad went on with a new single act at the matinee and will continue to work. The Conrads reside in Ayres, Mass.

Clayton and Clayton occupied the opening spot on the bill.

MAJESTIC PLAYERS CLOSE

The Majestic Players, a stock company which opened at the Majestic Theatre, Scranton, Pa., three weeks ago, closed Saturday night. The company, which was all Equity, received their two weeks' notice one week after the company had opened. Bad business was given as the cause of the failure of the company to operate successfully.

"CAT AND CANARY" IS NEW SHOW

Milbourne Gordon's second try this season at the producing game, following his production of "Pot Luck," which was short-lived, will be "The Cat and the Canary," by Edward Charles Thomas. The cast selected includes Florence Eldridge and Eugene Strong in the leading roles, and Harry Southard and Blanche Fredrick.

GOLLMAR CIRCUS GOING OUT

CHICAGO, Jan. 16.—The Gollmar Bros. Circus, with headquarters at Barabois, Wis., which has not been out for three seasons, will go on the road this season, opening near Chicago late in April. Fred C. Gollmar will have his old position as General Agent.

It will be a 25 car show.

NO AUDIENCE APPEARED

NEW CASTLE, Ind., Jan. 16.—"The Brinkley Girls," a tabloid musical show, headed by Belle White and Jack Wald, booked here for four nights last week gave but a single performance.

The show opened on Wednesday night, but on Thursday no audience showed up, and the performance was called off.

CANTOR SHOW CLOSES

The Eddie Cantor show, "The Midnight Rounders," closed in Detroit on Saturday night and was brought into New York. Rehearsals on a new piece in which Cantor is to star will commence this week.

BIG FIGHT IN WATERTOWN

Watertown, one of the upper row of towns in the extreme north of New York State, is the scene of a big vaudeville battle between rival theatre owners. As a result of this, the inhabitants of the northern portion of the State are seeing the best shows and pictures at the cheapest prices ever experienced.

Briefly, the situation is this. H. C. Sesonke, president of the Nova Operating Company, with 25 years' theatrical experience and with theatres scattered through the state, went up to take over the Avon, which is said by companies who have played there to be the best equipped and appointed theatre in that part of the state, not even excepting Syracuse. He presents all of the latest released pictures and four acts of vaudeville, some from Keith, Loew and others, at 25 cents.

His policy drove the owners of competing theatres who had had a substantial monopoly there, out of business (there are four other theatres, three being owned by one company). These three theatres have been taken over within the past two months by the Robbins Amusement Company. This company is conducting one of the theatres on a competitive basis, and is this week opening one of the others as a strictly vaudeville house.

J. Victor Wilson, who for a number of years was connected with the Strand in New York, is production manager of the Olympic, the biggest of the Robbins' theatres here. Sesonke, head of the opposition, has found the situation such that he has moved to the city in order to fight out the battle. Both concerns are well financed and both are prepared to go the limit, since it is a very good amusement town and the control there means a substantial profit to any company.

Jardene, Hill & Murdoch of New York City are at present engaged in drawing plans for a new three-quarter of a million dollar playhouse which is to be erected there some time this coming summer by the Sesonke interests. It is expected that with the erection of this house other developments will occur.

As an example of the type of attractions that are being presented at the Avon this week, "Over the Hill" is being presented, with four acts of vaudeville, for 25 cents. The Olympic is presenting "The Four Horsemen," with other attractions at the same low rate. Eva Tanguay is scheduled to appear at the Avon about the first of the month.

The population of the town is approximately 35,000 and one vaudeville theatre is considered enough for the place. However, the Robbins Amusement Company, owners of the Palace and also the Majestic Theatre, Utica, have expressed their determination to fight for the vaudeville supremacy of Watertown.

The fight is creating much interest and the theatres are doing a bigger business than ever before.

"JUST BECAUSE" GOING OUT

"Just Because," a new musical comedy, to be produced by the Just Because Company, of which B. D. Berg is general manager, will go into rehearsal on January 23rd. The book of the play is by Helen S. Woodruff, well-known author and society woman, and Ann Wynn O'Reilly, who is a sister of General O'Reilly. The music is by Madeleine Sheppard. Oscar Eagle will stage the show.

LAYOFFS WITHOUT SALARIES

Layoffs without salaries during Holy Week, will be permitted by the Actors' Equity Association, it was decided by the Council of that organization last week. This action was taken for the reason that many shows on tour would have closed before Holy Week if they had to pay salaries whether they played or not during that week.

The Equity Council decided that the "play-or-pay" clause in the Equity contracts would be waived, but half salary schedules would not be permitted. Rehearsals during Holy Week by companies laying off will not be permitted.

"ENTER MADAME" CO. SAILING

Gilda Varesi and the company that appeared with her at the Fulton theatre in "Enter Madame," sail this week for England, where they open February 16th in London. The cast will be carried intact to the other side with the exception of the leading man. An English stage celebrity has been secured for this part.

ACTORS' TRUNKS ROBBED

SOUTH NORWALK, Conn., Jan. 16.—Burglars broke into the Palace Theatre here on Friday night after the show, broke open the trunks of all the acts on the bill, and got away with wearing apparel and other valuables which were locked in them. Fields & Fink, Joe Laurie, Jr., and Alexander & Co., are among the performers who suffered by the robbery.

Al. Hamilton, manager of the Palace, told the actors that unless the stolen goods were returned within two weeks that he would reimburse the actors with cash, amounting to the value of the stolen goods, and gave them I. O. Us. to that effect.

CHURCH SERVICES IN THEATRE

Members of St. Luke's Evangelist Lutheran Church, at 42nd street between Broadway and Eighth avenue, worshipped on Sunday in the Selwyn Theatre, next door. The church property has been sold and wreckers started to tear it down on Monday. A new church will be erected on 46th street near Eighth avenue.

GEORGE M. COHAN BACK IN P. M. A. PREPARES TO PRODUCE PLAYS

A Number Two "O'Brien Girl," Will Be the First to Go Out and Will Be Followed By Others—Will Continue Fight Against "Equity Shop"

With the understanding that he would continue his fight against the Equity Shop policy of the Actors' Equity Association with the full backing and help of the Producing Managers' Association, George M. Cohan, after six months' inactivity, re-entered the producing field last week when he was unanimously elected a member of the Producing Managers' Association, from which he resigned in 1919 when he became president of the Actors' Fidelity League.

Cohan's re-entry into the theatrical profession came as the result of the granting of the Fidelity's request to the P. M. A. that the ban against admitting managers who are also members of actors' organizations be removed.

Cohan, immediately after his reinstatement as a member of the P. M. A., left for Atlantic City, with the intention of returning this week to take up the work of preparing for production a number of shows. His first effort will be to organize a Number 2 "The O'Brien Girl" for the road. Following this he will in all probability produce one or more of "The Tavern" companies for the road. Cohan is also expected to make one or more new production this season, but what they will be is as yet uncertain.

The Producing Managers' Association made no attempt to openly fight Equity Shop until they charged Equity with violating the basic agreement, made in 1919, by its inauguration. This charge was arbitrated in September with Federal Judge Mack acting as referee. Justice Mack handed down a decision which was a sweeping victory for Equity. Since that time the P. M. A. have been bitter against Equity Shop but have not taken any steps to engage in open warfare. Cohan, however, insisted that the full membership of the P. M. A. back him up in his fight against Equity Shop, and this request was quickly granted.

Mr. Cohan stated in Atlantic City last week that he would lead the fight of the P. M. A. against Equity.

"I am going to make the Producing Managers' Association fight," he asserted. "Heretofore I have shouldered the brunt of the thing alone. I have been making the fight on the closed shop absolutely alone. The other managers were pro-

tested until 1924 by their contracts. The program is to enforce the closed shop in 1924 on everybody, but they will find a solid front, if they attempt it. I don't believe they will, for I do not think there will be an Actors' Equity Association in 1924.

"The Federation of Labor has made a great mistake in trying to organize actors into a labor union. The trade union theory cannot work out well with actors. Any one who has made any strides in the theatrical profession has had to do it on his own. Such men and women have done things in their own way.

"It is all very well for stage hands or musicians to have unions. I believe in it. In fact, I have paid up membership in the Musical Union. But it is quite another thing when you try to unionize actors and actresses. The principle is all wrong. It can't be worked out in practice.

"Until the advent of Equity there were no companies stranded for fifteen years. I remember sitting in the Claridge Hotel with some friends and trying to arrive at the facts in that connection and we could not find even the company of an obscure show that had been stranded for fifteen years before Equity came along. They have stood by irresponsible managers.

"There are now 50,000 or more actors out of work. All because of what we call the tank managers out in the Middle West. I recall there were three shows running in New York at the one time and none of them making enough to pay the salaries of their companies. And Equity was then in force.

"I haven't given up the idea of producing shows in London. But I don't intend to do any producing immediately. I may produce two or three plays in the spring. I venture to say that in the next few years there will be a sort of reciprocal condition. London producers will be bringing productions to New York and New York producers will be going over to London. I may say London is as important to me now as any large American city."

Frank Gillmore, Executive Secretary of Equity, declared last week that Mr. Cohan's re-entry into the ranks of the P. M. A. was a great triumph for Equity.

ARBUCKLE TRIAL HALTED

SAN FRANCISCO, Jan. 16.—Illness of Gavin McNab, chief attorney for Roscoe Arbuckle, has temporarily halted the second trial of the film comedian on the charge of manslaughter resulting from the death of Virginia Rappe.

The task of securing a jury had been resumed when it developed that McNab was ill. He was forced during the morning session to relinquish the task of examining prospective talemen and the court, learning of his condition, declared a recess.

CHAMPLIN STOCK IN OSWEGO

OSWEGO CITY, N. Y., Jan. 16.—The Charles K. Champlin Stock Co. are playing at the Richardson Theatre here this week. The company is changing their bill each day and will play "Turn to the Right," "Scandal," "The Crimson Alibi," "My Lady Friends," "The Love Tiger" and "Johnny Get Your Gun."

BROOKLYN GUILD STARTS

The Brooklyn Theatre Guild will present on January 26th at the Shubert Auditorium, above the Shubert-Teller Theatre in Brooklyn, a revival of "Hindle Wakes," by Stanley Houghton. The following Saturday night, at the People's Theatre on East 15th street, Manhattan, they will repeat the performance.

OPERATORS' TROUBLES SETTLED

CHICAGO, Ill., Jan. 17.—Motion picture operators on Saturday agreed to accept the new wage increase and voted to sign a new agreement with members of the Allied Amusement Association and the Motion Picture Theatre Owners' Association. The meeting was held in the Masonic Temple.

The settlement clears all trouble that has been brewing recently between the Motion Picture Operators' Union, the Allied Amusement Association and the Motion Picture Theatre Owners' Association.

While the vote was being taken five detective sergeants in plain clothes and one policeman in uniform appeared. They had responded to a riot call. It was afterwards explained that some of the operators feared violence from radicals among their own membership. However, there was no friction and the meeting went along peacefully.

By the new agreement, loop operators will receive \$80 a week and those in outlying houses throughout the city will receive \$75.

Wages in the smaller houses will be regulated by the seating capacity of the theatres concerned.

The agreement was signed by Peter Schaefer, of Jones, Linick & Schaefer, acting for the employers' association, and Thomas Reynolds, president, and Thomas E. Malloy, business agent, of the Operators' Union.

SHUBERT VAUDE AT GRAND

HARTFORD, Conn., Jan. 16.—Burlesque will cease to play the Grand Theatre here, at the close of this week. With the ringing down of the curtain on Saturday night, the Grand will no longer hold a franchise on the Columbia Burlesque Wheel.

Shubert vaudeville will commence at the Grand, opening on Monday afternoon, January 30. Parson's is at present playing Shubert vaudeville, but will discontinue this policy with the opening of the Grand.

Irons & Clamage "Town Scandals," will be the last of the Columbia Wheel attractions to play the Grand as all of next week will be devoted to renovating the theatre for its vaudeville opening.

Charles Finberg, who has been manager of the Grand for Max Spiegel, lessee of the house, will continue in that capacity for the Shubert interests.

The scale of prices for Shubert vaudeville at the Grand will be the same as those now existing at Parson's which is \$1 top.

AMUSEMENT STOCKS IMPROVE

The sudden break in amusement prices which was contemporaneous with the decline in the prices of most other stocks during the last two weeks, took a turn for the better late last week and on Monday of this week. Famous Players-Lasky, the amusement stock which has been one of the sensational issues of the year in point of performance, set a high mark for the year on Monday when it reached 84½. With sales for the day amounting to 17,000 shares, the stock closed at 82½. There seems to be a strong effort being made by inside powers to prevent a bear movement.

Orpheum Circuit got back to its usual resting place, lost in the preceding general flurry, closing on Monday at 14½, 500 shares only were traded in during the day.

Loew's, Inc., has managed to keep fairly steady throughout the recent general drop in stocks, closing at 13 on Monday, the day's sales amounting to 1,500 shares.

NEW TITLE FOR "REGULAR GIRL"

The title of the Messrs. Shubert's new musical comedy, in which Cecil Lean and Cleo Mayfield are to star has been changed from "A Regular Girl," to "Who Is Gazzazza?" The new show will open on January 22nd at Poli's Theatre, Washington, D. C.

MISS BLACKBURN'S FATHER DIES

William Loren Smith, father of Dorothy Blackburn, who played in "Lightnin'" during its long run at the Gaiety, died on Thursday of last week, at Bretton Hall, after a brief illness, aged fifty-seven.

BOSTON BUSINESS HOLDS UP

BOSTON, Jan. 16.—Business with the six legitimate shows playing here last week was in the main fair, with Fred Stone in "Tip-Top," and "Irene" leading. One house may be dark next week as its attraction, "The Wandering Jew," leaves next week and no booking for next Monday has as yet been announced.

"The Wandering Jew," which has not exactly been playing to capacity in its stay at the Hollis Street Theatre, closes there this Saturday night, making it a run of two weeks at that house.

Fred Stone, in "Tip-Top," started on his seventh week at the Colonial, with no sign of any wane in his and the show's popularity.

"Irene," playing its fourth week at the Shubert Theatre, is doing wonderful for a return engagement. It is booked for a long stay here, seats now being on sale for four weeks in advance.

"Happy-Go-Lucky," Al H. Woods' production, with O. P. Heggie, closes this, its fourth week, at the Selwyn Theatre. This comedy has done fair business during its entire stay. It will be followed next Monday by Woods' "Back Pay."

McIntyre & Heath, in "Red Pepper," which opened last Monday, started its second week at the Wilbur Theatre in great style. This comedy seems to have caught on finally and should do exceedingly well. Last week's business was good.

"The Orphans of the Storm," D. W. Griffith's super-picture at the Tremont, continues to draw great crowds.

"Dog Love," William Hodge's vehicle, still is doing very well at the Plymouth. It is now in its fourth week, playing at a \$2.00 top. As soon as he gets ten miles outside of the radius of Broadway, Hodge's name draws like honey does flies.

"BROKEN WING" IN STOCK

ALBANY, Jan. 17.—The Proctor Players will open at Proctor's Bleeker Hall this afternoon, because George M. Cohan's "Mary" occupied the theatre Monday. The players will produce the melodrama "The Broken Wing," which ran at the Forty-eighth Street Theatre, New York for some time. A plane crashing through the roof of a house in the first act is one of the thrills.

Among those in the cast will be Clara Joel, William Boyd, Philip Marvin, Pierre Watkin, Eric Dressler, Sylvester Cross, George Parsons, Jane Seymour, Mabel Colcord and William Townshend.

REMODELING CADY THEATRE

The Cady Theatre in Chatham, New York, has been closed for renovations. When reopened, the house will be under the management of Stanley Allen and C. Dayton La Pointe, both of Chatham. Stanley Allen is the son of Charles Allen, owner of the theatre.

Among other features, the theatre will have the stage enlarged to permit of the showing of the larger road shows.

It is expected that work will be finished by the first of February, the theatre opening on that date, or thereabouts, under the new name of the "Allen Theatre."

ARYAN KELTON AND HILDA RANJALI

Aryan Kelton, The Psychologist, and Hilda Ranjali, whose pictures appear on the front cover of this issue of the CLIPPER, have just returned from London. Mr. Kelton and Miss Ranjali entered vaudeville presenting "The Buddha Girl," a story of the Far East, overflowing with comedy. The presentation, which is based on the Occult Art, is being produced by Dasgupta, who produced "Buddha" in London a few years ago, and who is leaving no stone unturned to make the act a work of art. Mr. Kelton is a member of the Society of the Union of the East and West, which numbers among its members such celebrities as Dr. Rabindranath Tagore, H. G. Wells, Lord Sinha, Mrs. Woodhull Martin, Lord Carmichael, Princess de Monaco, and many others. In "The Buddha Girl," Miss Ranjali wears an Oriental costume that was especially made for her in Paris, of goods and trimmings purchased by her while in Bombay.

TO INVESTIGATE BAGGAGE RATES

Baggage rates charged by the Westcott Express Company and the New York Transfer Company were ordered investigated by the Public Service Commission last week and a public hearing set for January 24. This step is taken as a result of the many complaints received by the commission protesting against the rates charged by these companies.

Contracts held by the transfer companies with various railroads brings them under jurisdiction of the commission. The present rates were put into effect in August, 1920, following the strike of drivers and handlers of baggage. The rates are \$1.25 for a trunk or 90 cents for hand baggage to or from any part of Manhattan below 150th street, and \$1.40 for a trunk and a dollar for hand baggage for the district between 150th and 190th streets. All other parts of Greater New York outside these districts is \$1.65 for trunk and \$1 for hand baggage.

Many complaints protest against the charge of \$1.25 for short hauls.

FOX BUILDING IN PHILADELPHIA

PHILADELPHIA, Pa., Jan. 12.—Plans have been filed by the William Fox Entertainment Corporation of New York, for the erection of a sixteen story office building and theatre to be built at the southwest corner of 16th & Market Streets.

VAUDEVILLE LEADS ALL THEATRE BUSINESS DURING DULL PERIOD

Many Acts Laying Off but Business Depression Is Not the Cause—War Boom Brought Many Into Field Who Now Find Books Congested

The so-called congestion in vaudeville has been named as the cause for the unemployment of over 10,000 vaudeville acts, but from figures and opinions obtained from authoritative sources in the theatrical business, conditions in the vaudeville field are not so desperate as may seem.

That there is a serious congestion in booking is beyond question; a great many more acts are laying off just now than have been for a long time, but the number actually out of work because of the prevailing depressed business conditions is far less than 10,000, according to the facts obtained by the CLIPPER.

By a careful estimate, there are at present around 7,500 vaudeville acts laying off, but no more than 1,500 of them have been forced out of work by the booking congestion.

Exact figures about the details of the theatrical profession are impossible to obtain, due to the many peculiarities and ramifications of the business, but by the averaging of varying opinions and figures obtained from numerous managers, officials of managers' and actors' associations, agents and actors, the results obtained are fairly accurate. These results are published in an effort to eliminate in some measure any feeling of pessimism harmful to the business.

The vaudeville branch of the amusement industry has probably weathered the present period of depression more successfully than any other. It is predicted, however, that the next few months will see a serious slump in vaudeville activities.

In the United States and Canada there are approximately 1,000 vaudeville theatres. A number of these, about fifteen per cent, have either closed or changed their policies to pictures only during the last year, but many new houses have been opened, and many other theatres usually playing road shows have put in vaudeville during the same period. At the most 10 per cent of these 1,000 theatres are not playing vaudeville at present.

Some of these 900 vaudeville houses at present open the first class ones, play bills for whole weeks; others play two bills each week; some play vaudeville alone, using about eight acts each week; others play from four to seven acts and motion pictures. Many theatres play vaudeville only part of the week—some one, some two and some three days. On the whole, there is room for the employment of around 7,500 acts each year.

The average vaudeville act—the total on each bill averaged among the number of acts on the bill—consists of three people. That means that there are about 23,000 artists employed each year in vaudeville. The declaration that besides these 23,000 working in vaudeville there are 12,000 acts laying off—or 36,000 artists laying off, making about 60,000 vaudeville artists in the United States and Canada—is obviously preposterous.

What is really the truth is this: the average act—that is, the standard vaudeville act, made up of actors who derive their principal living from playing in vaudeville theatres—lays off nearly one-half of each year. That means that about 15,000 acts play each year in the 7,500 spots existing, continually alternating. More acts lay off in summer than in the winter, as many houses close during the warm months. There is an endless dovetailing of the bookings of acts; some play 52 weeks in a year, but the next year they lay off most of the time; others play 35 weeks in the year; others 25; some jump in and out of the business during the year, although they are bona fide vaudeville acts, averaging less than twenty weeks in the year.

This means that there is an ever present "army" of lay-off acts to the number

of at least 7,500. They are not, however, always the same acts. Vaudeville acts are continually working and laying-off, even in normal years when conditions are not depressed as they are now.

Around 7,500 vaudeville acts, it can be seen, are not working at all times, in all years, regardless of conditions.

The number of acts laying off now, while normally less than in the summer, however, is greatly increased by this very congestion to which the unemployment of all the lay-offs has been laid.

During the period of the war, vaudeville was overrun by hundreds of acts which were composed of persons never on the stage before. When the war ended, hundreds of other acts entered vaudeville composed of persons who had discovered—or thought they had—hidden talents. In that manner probably 1,500 new vaudeville acts were added to the already large number in the business. With the beginning of the business slump numerous actors and actresses, thrown out of work by the slackening of production work in the motion picture and legitimate fields, entered vaudeville, thus adding about 500 more acts to those which make vaudeville their chief vocation in life.

Of these 2,000 new acts, however, many of them flashed on and off, and cannot be counted as genuine vaudeville acts laying off. They may not be working at this time, but they are not vaudeville acts just because they are unemployed.

INJUNCTION SIGNED

The court order, enjoining Joe Smith and Charles Dale of the Avon Comedy Four, from playing for any other management but the Shuberts, was signed late last week by Federal Justice Augustus N. Hand, but is not effective until notice is served upon Smith and Dale, which had not occurred up until Tuesday night, when the two comedians returned to New York from Chicago, where they played last week at the Majestic Theatre.

Whether or not Smith and Dale will agree to work for the Shuberts is a matter of doubt. They cannot work on the stage unless under the Shuberts, but they will, according to the terms of the contract, have to be billed solely by their proper names and not as the Avon Comedy Four.

THEATRE TREASURER HELD UP

FT. WAYNE, Ind., Jan. 12.—Mrs. Julia Bauer, treasurer of the Orpheum Theatre here, was held up and robbed of \$2,000 by two bandits, who broke in and seized the money from a desk in the box-office. While the robbers were engaged in putting the money in a grip, one of the house musicians entered and was knocked unconscious by the gunmen when he refused to put up his hands.

HAMMERSTEIN EFFECTS FOR SALE

The property and effects of the late Oscar Hammerstein, are to be auctioned on January 18th at the Broadway Art Gallery, at No. 1362 Broadway. In the Collection, are many of the late impresario's jewels, musical compositions, paintings, photographs of friends and opera singers.

COLORED SHOW GOING OUT

Joe Conoly will again send out his Colored Comedians in "Mutt & Jeff." The show will open in Philadelphia next week. Some of the old cast will again appear in the production, which after running a week and a half at the Lafayette Theatre, New York, was closed for re-organization.

WINTER CIRCUS OPENS

PHILADELPHIA, Jan. 18.—The Indoor Winter Circus at the First Regiment Armory opened here Monday for a six day run. Billed as The Greater New York Hippodrome Shows and Winter Circus a street parade was held on Tuesday morning through the principal business section of the city. Two performances daily will be given at prices of \$1.10 and \$1.65.

Among the acts that appeared are The Clarkonians, Yokoye Japs, Seven Mangian Family, Mlle Demarce, The Skating Bears from Haggenbach-Wallace circus, The Sensational Patricks, The Seven Marales Family, Andrew Downey's Educated Animals, Orrin Davenport Troupe, Five Crazy Devils, Lucifer and his twelve Clowns, Frank Maurel's ex-service men's band and a clown band under the leadership of Spader Johnson.

REVIVING "THE PIGEON"

Rehearsals have started for the revival of the John Galsworthy play "The Pigeon," a comedy-drama in three acts, which, after its London showing, was produced in this country about ten years ago, opening the Little Theatre, under the direction of Winthrop Ames.

Edward Goodman, former director of the Washington Square Players, is staging and producing the revival. The cast will be all Equity.

Whitford Kane, who created the title role in London, will have his original part in this revival, and he will be supported by Edna James, who will have the feminine lead. Others in the cast are George Renavent and Hubert Bruce.

The play is scheduled to open about the first of February, at the Greenwich Village Theatre.

FRANK FAY REVUE FOR PARK

The Frank Fay revue now in rehearsal at the Park Theatre will play at a \$2.00 top when it opens at that house in about three weeks, when "The Wild Cat" leaves.

The show in rehearsal is largely the same as it was last summer when Fay closed it after about six weeks' rehearsal because of financial difficulties. Herbert Cortell and several other actors have been added to the cast.

Harry Cort, son of John Cort, is one of those backing Fay, it is reported. Fay owes something like \$3,500 for unpaid salaries due those who rehearsed in his show last summer.

"CHURCH THEATRE" SOLD

MANCHESTER, N. H., Jan. 16.—The "church-theatre," known as the Star, has been sold by Edward J. Caron, owner and manager, to the Couture Brothers, who own and control the Paramount-Crown Theatre here. The "church-theatre" received its name from the fact that it was once the Lowell Street Universalist Church.

The theatre, which had a former policy of motion pictures, will be renovated and changed, in order that high-class attractions may be booked there. It is said that the purchase price of the theatre was over \$100,000.

MARJORIE RAMBEAU CLOSING

CHICAGO, Ill., Jan. 16.—Marjorie Rambeau departs from the La Salle Opera House at the end of this week, which is considerably sooner than was expected. This will permit the early opening here of "The Rose Girl," which will arrive and open at the La Salle on Jan. 22. Miss Rambeau and her supporting cast will return eastward.

NEW BRIEUX PLAY COMING IN

A new play by Edmund Brieux, famous author of "Damaged Goods," will be produced soon by William Harris. The new play, as yet unnamed, is now in rehearsal. It will probably follow into the Ritz Theatre Harris' farce, "Bluebeard's Eighth Wife," which is to close there in February.

"GREEN GODDESS" CLOSING

"The Green Goddess," George Arliss' play at the Booth Theatre, will close in two weeks more, completing a run which began at this theatre on January 18th, 1921.



JED DOOLEY

"This Company" make their annual swing around the New York Keith houses.

PENN. ADVISORY COUNCIL PLANS TO CLOSE STAGE TO CHILD ACTORS

Committee Decides That Children That Act for Pay Come Under Provision of Child Labor Act Which Forbids Children Working After Eight P. M.

HARRISBURG, Penn., Jan. 16.—With the appointment of an advisory committee from the membership of the organization of women formed a short time ago, known as "The Pennsylvania Advisory Council on Women and Children in Industry," an energetic movement was set on foot to regulate, and in so far as is found essential, to eliminate the employment of children on the stage.

The first child labor law was passed by the Pennsylvania Legislature in 1915, but no serious attempt has been made up to this time to regulate the conditions surrounding the playing of children in the theatres of the State. At the recent meeting, however, of the State Advisory Committee, which is composed of representatives of women's clubs and organizations, it was decided to conduct an active and exhaustive survey of theatrical conditions in the State with a view to preventing the employment of child actors and actresses for pay.

At that meeting it was decided that children who take part in theatrical performances for pay, come under the terms and provisions of the Child Labor Act of

1915. This decision was made by the Industrial Board, under whose general supervision the committee on Child Welfare and the advisory committee will operate. The head of the sub-committee on Child Welfare is Mrs. Samuel Semple, and the secretary is Mr. Fred J. Hartman.

The several committees in charge of the matter are already working out regulations with which all theatres employing children on the stage will have to comply.

The Child Labor Act of 1915, under which the forthcoming regulations of child actors and actresses will operate, forbids the employment in any establishment of industry of children under fourteen years of age. Eight hours of study each week in a school under the supervision of the State Superintendent of Public Instruction is also made compulsory for all minors between the ages of fourteen and sixteen.

One clause of the Child Labor Act which will have a dire effect upon the employment of children on the stage if interpreted literally is that which forbids the working of children up to sixteen years of age after eight o'clock in the evening.

MUSIC HALL TO BE DEMOLISHED

CHICAGO, Ill., Jan. 16.—The Rosalie Music Hall at Harper avenue and Fifty-seventh street, whose boards felt the trembling tread of many budding stars, including Mary Garden, will be torn down next week and in its place will be constructed a modern apartment building. The theatre was erected in 1882. It has been purchased by Thomas A. Collins from the Augustus Bryan estate for \$26,000. The new apartment building will cost \$300,000. Mary Garden made her first appearance at the Rosalie in Gilbert and Sullivan's "Trial by Jury." Miss Garden was then a student in high school.

"LAW BREAKER" COMING IN

So far, William A. Brady has not decided on a theatre to house his road show, "The Law Breaker," a four-act play by Jules Eckert Goodman. The play is scheduled to come into New York. The cast includes: Henry Duggan, Clifford Dempsey, John Merckyl, Fred Bickel, John Cromwell, Morgan Wallace, Marcel Rosseau, John Milton, Laura Walker and Faure Binney.

The piece has been doing exceptionally well on the road. Last Thursday it played a return date to Bethlehem, Pa., and played to capacity business.

FILM HOUSES TO REMAIN OPEN

CHICAGO, Jan. 16.—The threatened closing of most of Chicago's motion picture houses was averted here to-day, when officials of the operator's union signed a new agreement with the Motion Picture Owners' Association.

The new agreement provides practically the same pay as the expiring agreement, with the added advantage that no operator is required to work more than six hours a day.

The closing of the houses was threatened when the operators asked for a 15 per cent. increase in pay. When this was done, the managers and owners threatened to shut down their houses, or install open shop.

PRAISE FOR "S. S. TENACITY"

A number of French journalists and writers saw "S. S. Tenacity" at the Belmont Theatre last week and reported to Charles Vildrac, author of the play, that it was as well presented as it had been in the original production at the Vieaux Colombier in Paris. This report was made in view of the expressed doubt that the French version had been intelligently translated.

DRESSING ROOM ROBBER HELD

HARTFORD, Conn., Jan. 16.—Samuel Greenberg, alias George Parker, was arrested here last week as the dressing room thief that has been burglarizing various Poli theatres here in New Haven and various other cities in this vicinity. It is alleged that he has obtained more than \$3,000 in the way of gowns and personal effects of performers appearing at these theatres.

The police believe that he is the party who on the night of January 2nd broke into the dressing rooms in the Palace Theatre at New Haven and stole gowns valued at \$2,000 and that in December he robbed the dressing rooms in the Capitol and Palace Theatres in this city.

Greenberg, according to the police, is a drug addict, who has served time in the Chesire Reformatory and was later under treatment in the State Hospital at Norwich.

BENEFIT AT KNICKERBOCKER

The theatrical profession, represented by numerous stars, are to give a benefit performance for the Nuns of the Good Shepherd, at the Knickerbocker Theatre, Sunday evening, Jan. 22nd. The stars, whose names follow, are to be presented by the following managers: Charles Dillingham, Sam Harris, Lee and J. J. Shubert, Florenz Ziegfeld, John Cort, Carle Carlton and Arthur Hopkins.

Those scheduled to appear are: Leon Errol, Will Rogers, Donald Brian, Harlan Dixon, Lionel Barrymore, Allan Pollack, Oscar Shaw, Elsie Janis, Florence Moore, Conchita Piquer, Louise Groody, Marie Callahan, Brandon Tynan, Rice and Newton, A. E. Mathews, Jeanette Methven and the Tangerine Quartette.

NEW HOUSE FOR WASHINGTON

WASHINGTON, D. C., Jan. 16.—The New Lincoln Theatre, located on You street, N. W., is nearing completion, and will open about Feb. 5. The New Lincoln is being built for Colored Enterprises, and will have a seating capacity of 2,300. Rufus Byars will manage the house and Joe Conolly's Colored Comedians will open the house with "Mutt & Jeff."

RUSSIAN COMPANY OPENS FEB. 3

The Russian company of actors making up the Chauve Sourie troupe, who are to be brought over here by Morris Gest, will open at the Forty-ninth Street Theatre on Friday night, February 3rd. There are thirty-five people in the company.

OPERA IN PICTURE HOUSES

Andreas Dippel, for many years connected with the Metropolitan Opera Company, and first director of the Chicago Opera Company, made public a plan yesterday, whereby all of the larger cities in the country will have their own opera.

His intention is to establish five routes, on the order of a vaudeville route, playing a headliner in opera, in each city, at stated intervals. The company will be known as the United States Grand Opera Company, and will be the amalgamation of the five routes, which are, according to the plans, designated as the Eastern, the Mid-Western, Western, Southern, and Pacific divisions.

Mr. Dippel declared his intention of opening a new route each year, opening the 1922-3 season with the Mid-Western division, with Cincinnati, Cleveland, Detroit and Pittsburgh as the principal cities.

As to the possibility of securing houses, Dippel declared he had already spoken to several of the leading lights of the motion picture theatre owners in these aforementioned cities, with the result that they found it agreeable to turn over their houses to Dippel for one night, once or twice a month.

Although he will give anyone a chance to become members in the formation of these companies, he stated that he was not looking for financial support, as he was amply provided, for the present. He starts this week for a Mid-Western trip, for the purpose of looking over the ground.

LEO STARK SUED FOR DIVORCE

Leopold Adalbert Staeh Baron von Goltzheim, known to the stage as Leo Stark, was made a defendant in divorce proceedings last week before the Supreme Court by his wife Alma Gene Baroness von Goltzheim, formerly Miss Peltier, an opera singer.

Stark was formerly a member of Chauncy Olcott's company, and for a time lived at the Friars Club. At present he is with one of "The Bat" companies in Washington, D. C. In her complaint Mrs. Stark charges that on May 29, 1921, she surprised her husband in company of another woman in an apartment at West Forty-ninth street. She stated that she was married to Stark at the outbreak of the war and that they had a child of five that he has agreed out of court to take care of. She asks neither alimony or counsel fees.

In Washington Mr. Stark denies being of German nobility as his name implies, stating that he was born in Australia of English parentage and that he fought with England in the World War.

"BEGGAR'S OPERA" ON THE COAST

"The Beggar's Opera," the musical comedy, which was produced last year in New York, is now being booked for next season through Catherine A. Bamman, of No. 53 West Thirty-ninth street. It is playing to splendid business on the Pacific Coast, although it was not successful when first produced in New York last season at the Greenwich Village Theatre.

"The Beggar's Opera" was written in 1728 by A. Gay, and was the forerunner of this type of show.

In Chicago recently, it was brought back after it had played a short, unsuccessful engagement. In Los Angeles last month it played a return engagement at the Mason Theatre to big business. Although written almost two hundred years ago, "The Beggar's Opera" compares favorably in every respect to any of the best modern musical comedies.

FAIRFIELD PLAYERS TO OPEN

GREENWICH, Conn., Jan. 16.—The Fairfield Players, recently organized here, will open their Community Theatre soon. The organization is composed of amateurs, many of them prominent people, among them Dr. George E. Vincent, head of the Rockefeller Institute.

"BABE" DIDN'T DRAW

CHICAGO, Ill., Jan. 16.—Babe Ruth, who headlined the Majestic bill last week, failed to draw any increased business during his local stay.

NEW SHOWS IN PHILADELPHIA

PHILADELPHIA, Jan. 16.—Three new shows which opened here last week, Will Rogers in the Ziegfeld Frolic, "Only 38," and "Ladies' Night," a varied programme all met with the approval of the playgoers. Will Rogers' show, with its \$3.00 scale, is going great guns; "Ladies' Night" seems to have hit the popular fancy and "Only 38," while it was met with fine notices, is doing fair.

Only one new play, "The Skin Game," William A. Brady's production of the great Galsworthy drama, opened this week. It opened at the Walnut Theatre, replacing "The Bad Man," which could have stayed here much longer, judging by the demand.

The Ziegfeld Frolic, with Will Rogers, and an assortment of performers, begins its second week at the Garrick. The show has met with a good response, but its engagement is limited to only two weeks more.

"Only 38," with Mary Ryan, at the Broad Theatre, begins its second and last week. It will be followed by Billie Burke in "The Intimate Stranger."

"Ladies' Night," in its second week at the Lyric, is doing very well at a \$2.00 top.

"The Bat," in its 17th week is still "knocking 'em cold," at the Adelphi.

The great collection of circus acts making up the Great New York Hippodrome Shows and Winter Circus, opened at the First Regiment Armory on Monday for a one-week engagement.

"The Passing Show of 1921," with Eugene and Willie Howard, closes its engagement of four weeks at the Shubert on Saturday. The show will be followed next Monday by the "Greenwich Village Follies."

DON'T CARE FOR SHAKESPEARE

CHICAGO, Jan. 16.—E. H. Sothern and Julia Marlowe will close here Saturday, finishing a month's engagement that proved disappointing if not disastrous; their Shakespearean repertoire failing to attract much of an audience outside of balcony patrons. Although local critics agree that the Sothern-Marlowe performance last week of the "Taming of the Shrew," at the Great Northern Theatre was about the funniest show in town, and the best acted as well, they deplore the fact that Chicago theatregoers failed to take advantage of this and attribute the fault to the erroneous impression many people have of Shakespeare.

Previous to coming to Chicago Sothern and Marlowe played six weeks at the Century Theatre, New York, meeting with great success. The last two weeks were in excess of the original schedule, the engagement being for one month.

TO BOOST TRADE ON SCREEN

WASHINGTON, Jan. 16.—Motion pictures are to be used extensively by the Government as a means of foreign trade promotion, it was announced tonight by the Commerce Department.

Arrangements are being made for the co-operation of the motion picture experts of the Bureau of Mines and of Manufacturers, as the cost of the films to be shown must be borne by the company whose product is pictured.

STOCK IN NEW BRUNSWICK

The New Brunswick Opera House, New Brunswick, N. J., owned by Feiber & Shea, has for the present discontinued its vaudeville policy of running five acts each half, in connection with a feature picture. The theatre is at present housing the Forrest Winant Players, which company is being presented by Frank McCoy. The company opened two weeks ago, and will continue in the house indefinitely.

ROGERS SHOW FOR CHICAGO

CHICAGO, Ill., Jan. 16.—Ziegfeld's Mid-night Frolics, headed by Will Rogers, is booked for Chicago. It is planned to bring the show here on Feb. 16, where it will remain at the Colonial Theatre for an indefinite engagement. "Two Little Girls in Blue," named as a prospective tenant for the Colonial Theatre for the same date, will have to seek another local theatre for its Chicago engagement.

A.E.A. DEMANDS P.M.A. STOCK MEMBERS ACCEPT EQUITY SHOP

Jessie Bonstelle, Member Producing Managers' Association, Starts Stock Company in Providence—Equity Demands That She Accept Equity Shop Contract Terms or Fulfill P. M. A. Equity Agreements

What looms up as one of the strongest tests so far of the P. M. A.-Equity agreement developed last week in the dispute between the Actors' Equity Association and the Producing Managers' Association over the right of Jessie Bonstelle, the only stock manager belonging to the latter organization, to operate her Providence stock company without either accepting the Equity Shop stock rulings or carrying out all the terms incorporated in the P. M. A.-A. E. A. basic agreement.

Miss Bonstelle, who is one of the country's leading stock managers, joined the P. M. A. early this season when she produced in conjunction with the Shuberts "The Triumph of X," at the Comedy Theatre in New York. She joined as a full member of the P. M. A., but later changed her standing to that of a stock manager's classification when the P. M. A. made its recent rulings allowing touring, stock and repertoire managers to join under lower scales of dues and fees.

The Equity stock contract, which provides for Equity Shop, allows ten performances each week and the furnishing of all gowns and other wearing apparel by the actors, while the P. M. A.-Equity contract allows only eight shows each week and provides for the supplying of all gowns by the management. No stock company can afford to operate under the terms of the P. M. A. contract, and Equity insists that Miss Bonstelle live up to these terms unless she agrees to work under the terms of the standard Equity Shop stock contract.

When Jessie Bonstelle prepared to open her stock company in Providence she was made aware of the Equity stand on the matter, but Equity allowed her to open, as she had already expended several thousand dollars in theatre rent, billing and advertising. She opened the week before last, appearing in the company the first week personally, but did not operate according to the terms of the P. M. A. contract, the company playing nine shows without extra pay and furnishing their own gowns and other apparel.

Equity informed the Producing Managers' Association, that Miss Bonstelle would either have to live up to the exact terms of the P. M. A. contract or those of the Equity stock contract, in which latter event she would have to become a member of Equity if she appeared personally with her company. The P. M. A. took up the Equity demand last week, and took the stand that stock managers have the right to the regulation stock terms without submitting to Equity Shop. They claim that Equity is breaching the basic agreement by its stand. It was first planned to take legal action against Equity on these grounds, but as there is an arbitration clause in the agreement it was decided to arbitrate the matter. The P. M. A. chose a committee of three, Winthrop Ames, Charles Coburn and William Harris, Jr., to take charge of the matter.

Miss Bonstelle has signed no contracts with her Providence company, but made arrangements with the actors to play nine performances each week at their agreed upon salaries. George Nicolai, secretary of the P. M. A., had made arrangements with Equity whereby Miss Bonstelle would have to pay for this extra, ninth, performance, but Miss Bonstelle repudiated it, declaring that she had already got her company to agree to play the full nine without extra pay.

The results of the arbitration or possible legal proceedings will have a great effect upon the stock and "rep" situation, as in the event that it is decided in favor of P. M. A. stock managers would undoubtedly flock in large numbers to

join the managers' organization as they would be able to give them the same terms as Equity without having to accept Equity Shop. At present no stock managers, excepting Miss Bonstelle, have accepted the P. M. A. reduced fee offer, simply because it was disadvantageous to them to operate under the terms of the P. M. A. contract.

NEW BOOK FOR "LETTY" SHOW

The Oliver Morosco show starring Charlotte Greenwood is to have a new book which will be a revised edition of "Maggie Pepper," the former vehicle of Rose Stahl. The title of the piece when it reaches New York will be "Lanky Letty Pepper." The new edition of "Letty" production has gone into rehearsal recently.

The score will be supplied by Werner Janssen, composer of the "Love Dreams" music, and Leo Woods and Irving Bibb, popular song writers. Two of the composers' offerings in the present production "Coo-ee-doo" and "Hoodoo Blues," will be retained as feature numbers.

Of the present cast, the King Sisters will be among those present in "Lanky Letty Pepper." New members engaged for the cast are: Paul Burns, Ray Raymond, Fred Helder, John F. Doyle and Marie Burke.

The new book receives its out-of-town premiere January 23rd, and plays Baltimore and Washington before coming to New York three weeks later.

"BLUEBEARD'S WIFE" CLOSING

"Bluebeard's Eighth Wife," at the Ritz Theatre, will close its New York engagement on January 28th. A tour of the Subway Circuit will follow, after which the piece will be taken to Chicago to finish the season.

EQUITY BROUGHT "LASSIE" BACK

The "Lassie" company which stranded in Syracuse, N. Y., last week, was brought back to New York by Equity, although that organization had notified the members of the company, who were 100% Equity, that in taking the engagement they would have to assume the risk upon themselves, as the organization had not succeeded in getting the management of the show to put up a bond covering salaries. Nicholas Coutoucas, the producer of the show, had paid up the back dues owed by the actors to the Actors' Equity Association when this action was insisted upon by its officials. He had objected to this and Dorothy Bryant, Chorus Equity head, stated last week that he had tried to cause dissension in the company by telling the Equity members that the "Association was not willing to trust them but expected the manager to."

Paul Dulzell, assistant executive secretary of Equity, made the following statement about the "Lassie" case last week:

"An effort was made to have the management of this production put up a bond covering the salaries of the people. We also endeavored to establish financial responsibility. We were unsuccessful in both instances. Our members were then told that they would have to assume the risk that went with such an engagement. It may be a 'bad season,' but we contend it is always a 'bad season' for 'bad shows' and 'bad managers.' Our people must have employment, and the actor is inclined to 'take a chance,' and for this reason the 'fly-by-night' and the 'shoe-string' manager will remain to bring discredit to the profession. The only way to eliminate them and the irresponsible 'angel' that occasionally flits across the theatrical horizon is by refusing to gamble. Of course, you will answer, 'but I must have work.' We agree with you, but work without pay is not only unprofitable but under the circumstances as set forth above, often humiliating and degrading."

Two "Lassie" chorus girls, Mabel Guilford and Evelyn Lavayne, filed suit through Equity's legal department last week against Nicholas Coutoucas, who has a real estate office in the Times Building, for salaries due of \$40 each. These two cases serve as test cases. If decision is rendered in the girls' favor, judgments on the rest of the many claims will be asked for.

The cast is closely watching the cases.

NEW THEATRE CIRCUIT FORMING

A new circuit of theatres that will exploit what will be known as "Musical Reviews," is being formed and a meeting to further matters in this direction is being held as the CLIPPER goes to press.

I. H. Herk and Max Spiegel, together with John Cort and the Shuberts, are reported as being the prominent factors in the new movement, which will start activities in the near future, if reports from all directions are correct.

A CLIPPER representative called at the office of Max Spiegel and in an interview held between him and Mr. Spiegel, the latter would not deny the report, and admitted that a meeting would be held to-night (Tuesday) in reference to a matter in which he and Mr. Herk were interested.

Mr. Herk, who is at present the head of the American Burlesque Circuit, would not affirm or deny the rumor of the formation of the circuit.

At the offices of John Cort and J. J. Shubert no information could be obtained, as neither of these gentlemen were in their offices at the time of going to press.

There is no reason to doubt the fact that the so-called "Musical Revues" will be operated on the order of burlesque shows.

"THE CZARINA" STARTS

BALTIMORE, Jan. 18.—Doris Keane in "The Czarina" opened at Fords Theatre last night. This is the first star role this actress has created since her appearance in "Romance" some years ago. The vehicle is by Melchior Lengyel, author of "Typhoon" and Lajos Biro and is presented in this country for the first time.

"The Czarina" has been more or less one of the big Continental successes and deals with the Russian court in the middle of the 18th Century when the great Catherine II, was in her hey-day of her beauty and power.

Produced by Charles Frohman, Inc., the cast includes: Basil Rathbone, Frederick Kerr, William H. Thompson, William Devereux, Ian Keith, Edwin Noel, Richard Malchien, Lois Meredith, Phyllis Alden and Blanch Gervais. The staging was done by Gilbert Miller.

JOHNNIE JONES HELD UP

CHICAGO, Ill., Jan. 16.—Johnnie J. Jones, son of Aaron Jones, of Jones, Linick & Schaefer Circuit, was held up Friday night while escorting Miss Tudy Shrader, of Ernie Young's Revue, to her home. Jones and Miss Shrader had driven up to the latter's home in the Jones racing car. They were seated in the machine in conversation when a lone colored holdup man told them to "stick 'em up." Miss Shrader lost an expensive fur coat, a platinum wrist watch and all the currency she had. Jones lost his overcoat, diamond ring, diamond stick pin and several hundred dollars in cash. The robber made his escape.

STOCK AT THE SUPREME

Following the renovation of the Supreme Theatre, Brooklyn, the Ethel Roseman Stock Company, headed by Ethel Roseman, opened last Monday in "Parlor, Bedroom and Bath." Miss Roseman is supported by a company including W. O. McWatters, formerly leading man at the 5th Avenue Theatre for four seasons.

The matinees in this house are Tuesdays, Thursdays and Saturdays, popular prices to prevail at all performances.

Flo Rheinstrom, the vaudeville agent, will play three Sunday concerts consisting of five acts of vaudeville and feature picture.

SHERMAN OPENS OFFICE

Max Sherman, who for a number of years has been connected with the William Morris, Pat Casey and Pantages enterprises as well as his own, has again established his offices at No. 1493 Broadway, where he will produce acts and novelties for vaudeville, and also represent a number of feature acts.

Mr. Sherman has been absent from Broadway for three years, during which time he was in the service of the U. S. Army, where he served as a lieutenant in the cavalry.



FRANCIS RENAULT
THE SLAVE OF FASHION

SCORING A PHENOMENAL HIT ON THE SHUBERT VAUDEVILLE TIME
This Week—WINTER GARDEN

Direction of JENIE JACOBS

VAUDEVILLE

VAUDE SHOWS TO LEAVE 44th ST.

UPTOWN HOUSE TO REPLACE IT

On and after Sunday night, the Forty-fourth Street Theatre, which the Shuberts have been using to play vaudeville, will discontinue the vaudeville policy, and "Up In the Clouds," which is at present playing at the Lyric, will open there on Monday.

When asked if the Shuberts would just operate the Winter Garden as a vaudeville house, a CLIPPER representative was informed that a theatre further uptown would replace the Forty-fourth Street, but as yet which one it would be was not decided on. A statement to the effect that there would be some other changes and several houses added to the circuit within the next two weeks was also made.

The business at the Forty-fourth Street has at no time since the opening of the house as a vaudeville theatre been phenomenal, and the reason given was that it was too near the circuit's other house, the Winter Garden.

The staff and vaudeville bookings of the Forty-fourth Street Theatre are to be transferred to the uptown house, the name of which will be announced later. The Winter Garden will be the only Shubert vaudeville house in Longacre district.

AIN RELEASED FROM CONTRACT

W. L. Passpart has released Lord Ain, the English vaudevillian, from a two year contract whereby Passpart was to act as his personal representative. The release was given the actor on last Wednesday.

Passpart will sail for Europe within the next few weeks and will return some time in March, bringing with him some European novelty acts. He is taking some American acts over to play across the pond.

FOUR ON ROBBINS CIRCUIT

The John A. Robbins Circuit has increased its time to four and a half weeks with the latest addition of one-half week bookings of the Boro Park Theatre, Levey Bros. Theatre in Brooklyn. The Boro Park until the first of the year had been booked by the B. F. Keith offices while the Crotonia, another one of Levey Bros. vaudeville houses was booked by Fox. Starting February 1 Robbins will also book the Crotonia.

TANGUAY OPENING POSTPONED

CLEVELAND, Jan. 16.—Eva Tanguay, booked to open in this city this week, at the Sun house was forced to postpone her appearance and will open next week. The reason given was that Miss Tanguay had not fully recovered from her latest facial operation, number twelve.

DAVIS AND CUSHING REUNITED

Davis and Cushing have reunited after a split of six months. Six months ago this team, after having worked together for ten years, split and both did "singles." They will resume their old act consisting of comedy based on a "coon" and the clog-dancer.

MENTZ BOOKING AGAIN

CHICAGO, Ill., Jan. 16.—George Mentz, who retired from the agency business a few years ago to enter commercial fields, has returned to the fold. Mentz announces that he will in the future be identified with the offices of the Ernie Young Agency.

NEW ACTS

Lee Barth, who has just completed an engagement throughout the Middle West, will be seen around New York in a new offering.

Basil & Lynn, who have been separated for a while, have reunited and will be seen in a new act over the Loew Circuit.

William Edmunds, late comedian for Charles Maddock's vaudeville act, "Not Yet, Marie," will appear in New York in a new vaudeville offering entitled "Peg of My Sole." He has just returned from Poli Circuit where he gave the new vehicle its finishing touches.

Joe Wilton's "Hurley Burly," an American Circuit show, is booked for the Avenue next week.

Rudell and Dunigan, a man and woman team, are doing a new act over the Keith time. They are playing around New York.

Loretta's Six Bears, a novelty animal act, opened out of town Monday. They will come to New York in the near future.

NEW LOEW HOUSE FOR ST. LOUIS

ST. LOUIS, Mo., Jan. 16.—Plans have been completed for a new theatre to be erected by Marcus Loew in this city. The new house will be situated at Eighth, Washington and Lucas streets, and will be known as Loew's State. At the present time the Loew interests are occupying the King Theatre, and just what their intention to do with the King at the completion of the new theatre has not been announced. The State will play pictures and Loew Vaudeville, and will have a seating capacity of over 3,000.

SHUBERT VAUDE FOR APOLLO

The Apollo Theatre in Atlantic City will open as a permanent Shubert vaudeville house on January 23. The Apollo is owned by Al. H. Woods. The Shuberts have been playing several unit shows at the Globe Theatre, about three or four shows having played there. No Shubert show played at the Globe last week, however, and none is booked into it until the Apollo opens.

The Apollo Theatre, since its opening, has been used to a large extent as a try-out house for prospective Broadway shows.

VIVIENNE SEGAL ROUTED

Vivienne Segal, the musical comedy star, best remembered for her work in "The Little Whopper," has been routed over the Keith Circuit as a single, singing act. The route arranged with Chas. Dillingham is limited, and at the close of her vaudeville engagement she will again be seen in a Dillingham musical production. She opens Thursday of this week.

GREEN TO STAGE CLOWN SHOW

Howard J. Green, of Hocky & Green, has been delegated to assemble the vaudeville authors who will take part in the N. V. A. Clown Night to be put on by the authors at the N. V. A. Club February 28. Mr. Green will also be instrumental in putting on the show, as well as have general charge of the arrangements.

ROBBINS GETS OLYMPIC

UTICA, N. Y., Jan. 16.—Nathan Robbins continues to add new houses to his string of theatres in Syracuse and Utica. The most recent is the Olympic Theatre, at Watertown, N. Y., which he has just acquired. The Olympic will house feature pictures.

VAUDEVILLE FOR COURT

MONTREAL, Can., Jan. 16.—The policy of the Loew's Court Theatre here, a motion picture house, will be changed within the next few weeks. The house following the change of policy, will play vaudeville and feature films.

POLI OPENING BIG VAUDE HOUSE

WATERBURY HOUSE COSTS MILLION

Poli's new million dollar theatre at Waterbury, Conn., opens on January 28th and on the opening night will present "Mary," to be followed January 30th with a policy of six-act split week vaudeville.

The house, seating over two thousand, is reputed to be one of the most beautiful theatres in the east and will contain every modern improvement for the comfort of the performer. Patrick Liddy, formerly manager of Sun's Theatre in Charlestown, W. Va., and brother to John Liddy, assistant secretary of the N. V. A. Club, will manage the house.

ADVERTISING AMONG CHINESE

NEW ORLEANS, Jan. 16.—The appearance this week of the Princess Jue Quon Tai, the Chinese prima donna, at the Orpheum Theatre, marks the entrance of this house in a new field in search of business and also is the first advertising campaign in this city that has been instituted strictly for the Chinese population. One-sheets, heralds and throw-aways printed in Chinese language have deluged the town. The same campaign will be followed with the Chinese girls' appearance at the Orpheum in San Francisco.

The Princess is assisted in her act by her sister So Quon Tai with Bernie Dolan at the piano.

SINGER FINDS ABANDONED CHILD

Ruth La France, a vaudeville singer, found a girl baby last Thursday night at the front door of the apartment house in which she resides. The child did not belong to any of the tenants, so the police were notified and the baby sent to Bellevue Hospital. A note was pinned to the child's coat evidently written by the mother which stated that she had no way of providing for it.

JOEY CHANGES POLICY AGAIN

FT. SMITH, Okla., Jan. 16.—The Joey Theatre of this city, one of the string of Interstate houses, changes its policy again this week when it returns to the policy of running vaudeville for the last half only. Since Christmas this theatre has been running vaudeville seven days a week on a split week basis. Business depression necessitated the change.

PEPPLE BARRED FROM W. V. M. A.

CHICAGO, Jan. 16.—T. Dwight Pepple, of the T. Dwight Pepple Agency, has been barred from the booking floor of the Western Vaudeville Managers' Association. It is said that one of the Pepple acts played an opposition theatre a few weeks ago, with the result that he lost his booking rights.

LAUDER FOR GREAT NORTHERN

CHICAGO, Ill., Jan. 7.—Harry Lauder, Scotch comedian, is scheduled to arrive in Chicago on Jan. 22nd, for a short engagement at the Great Northern Hippodrome. He will succeed Sothorn & Marlowe, who are reported to be doing exceptionally well with their Shakespearean repertoire.

SHEILA TERRY HAS NEW ACT

Sheila Terry will open her new vaudeville offering next week at the Colonial Theatre for its official big time showing. The title of the act is "In May and December" and will consist of four people. Smith and Forkins are the agents.

VAUDEVILLE REPLACES STOCK

W. S. Davis, owner of the Davis Theatre, Norwich, Conn., will change the policy of the house to a full week of vaudeville changing the bill twice weekly, instead of playing the last half only. The Star Theatre, Pawtucket, R. I., now playing stock, also controlled by Davis will play five acts of vaudeville after the 23rd of January and acts will split the week with the Norwich house. Walter J. Plimmer will book both houses.

The change of policy is attributed to better business conditions and the preference of theatre patrons for vaudeville to stock companies and films.

N. V. A. COMPLAINTS

Lou Holtz has entered a complaint against the acts Maurice and Campbell and Clark & Bergman for using of a popular Italian song in parody form for which he claims originality.

Captain Jack Fayette, presenting Princess Zuleka in a mind reading act, has entered a complaint against another act using the same name and billing.

Johannes Josefson has made a complaint against the act known as the Five Tomakis for infringement on business Josefson alleges belongs to his act.

Bert Leighton has complained against Flo Nelson for using of billing that is same as his act and presenting same style of act as he.

GOLDBERG BOOKING ELEVEN

Bert Goldberg, who opened offices recently in the Romax Building, is booking four and a half weeks of independent time in and around New York. His houses in New Jersey, Connecticut and Long Island include Lynnhurst, L. I., Hicksville, Babylon and Sayville, also on Long Island. His Jersey houses are: Ridgewood, Borden-town, Rahway, Woodbridge and Butler; Connecticut theatres are Milford, Rockford and Torrington.

MINSTREL ACT DISBANDS

The "Five Pioneers of Minstrelsy," which has been playing on the Loew Circuit has permanently disbanded. This is the act which was complained about by Hocky and Green as infringing on their minstrel acts, "The Comebacks" and "Minstrel Monarchs." The infringement case against the "Five Pioneers" act was still pending at the time of their disbanding and is therefore automatically quashed.

HELLKVISTS IN SO. AMERICA

The "Hellkvists," well known fire divers, have sailed for South America where they will open a sixteen-week engagement at Bogota, Columbia, under the direction of John C. Jackel who has managed the act for the past fourteen years. After their South American engagement they will open in Paragon Park, Boston, for the Summer. For the past two seasons they appeared at Coney Island.

LOEW STATE FOR BOSTON

BOSTON, Mass., Jan. 16.—The new theatre which the Marcus Loew interests have now under construction in this city, will be known as Loew's State. The new house will have a seating capacity of 3,500 and will be devoted to vaudeville and pictures. It is expected that it will be ready to open on or about March 15.

NEW HOUSE ON AVENUE A

A new million dollar theatre is to be erected on the west side of Avenue A, between 3rd and 4th Streets, New York City. Morris J. Stang has purchased the property from the Wm. Waldorf Astor Estate as representative of a building syndicate.

VAUDEVILLE

PALACE

A fast moving bill, loaded with laughs, yet containing considerable variety. The usual Monday afternoon professional attendance was there strong. Enos Frazere, "The Adonis of the Air," followed the news-reel with a series of daring feats on the trapeze. He kept up a fair line of patters, but at intervals it was a long time between tricks.

Quixy Four, Messrs. Miller, Owens, Fossick and Stokes, drew the deuce and entertained as a singing quartet and later with three banjos and a saxophone. They should be tried on charges of "conduct unbecoming big-timers," for they might have gone over several times better than they did by merely using good judgment in selecting their numbers. They have excellent voices, plus favorable appearances, but poor material.

Number three was Clayton White and Grace Leigh Co., in "Cherie," by George V. Hobart, a farce sketch that was full of humor and well acted by the two principals. Miss Leigh, in the role of a frivolous sister of Mrs. John Harrington whose husband's weakness is playing the ponies, was full of life and disported herself in a diverting manner. Mr. White as a well-to-do, but rather uncouth racing man, conspires with "Cherie" (Miss Leigh) to help her brother-in-law who has lost some money at the track and everything is peaches at the finish. White and Leigh handled the comedy parts unusually well and scored accordingly.

A most refreshing and humorously entertaining act was the skit of Ed Flanagan (formerly of Flanagan and Edwards) and Alex Morrison entitled "A Lesson in Golf." Mr. Morrison holds the West Coast Championship, and the act was preceded by a well-made film both normal speed and slow action showing Mr. Morrison demonstrate a few golf strokes. Flanagan danced in his part of the film. Going to "three" both men meet at Morrison's studio as per appointment and Flanagan learns how much it is going to cost him to join the Country Club and buy the necessary equipment in order to play golf, the total being over \$1,000. Later he awkwardly takes the positions as his instructor teaches him and makes some wild swings with the golf clubs. Morrison demonstrated some expert shots toward the close of the act, all of which was done with a great deal of comedy, which was new and will draw.

Mrs. Irene Castle's name at least warrants her being held over for a second week. She opened intermission with Mr. Readon, her dancing partner and Do Hupfeld at the piano. The act moves along much smoother than it did last week and Mrs. Castle dances a little more which helps one to overlook the picture.

The second half, which was some whirlwind "half" was opened by Lewis and Dody, who launched right into their "Chera Boehka" song, followed it with their ventriloquist bit and closed with many more encores of their song. From the first minute they hit the stage until the last of the numerous verses, they were forced to sing, was over, they had the audience knocked cold.

Bessie Clayton, with Guy and Pearl Magley, James Templeton and the Versatile Sextette, playing their second return engagement, which is their fourth appearance here in the past two months, scored a tremendous hit which such a super-act is capable of doing.

In the next to closing spot, Ole Olson and Chick Johnson, a team of "nuts," whose natural gait is 2:40, followed the Clayton act and let themselves out a little. With the aid of a piano, and later with Lewis and Dody clowning in, they were just one long scream of comedy.

Franklyn and Charles, assisted at the piano by Zella Goodman, closed the show, reversing their act by putting on their burlesque Apache dance first thereby holding them in easily. M. H. S.

VAUDEVILLE REVIEWS

WINTER GARDEN

Andy Byrne and his orchestra, which is without a doubt one of the best in the city, played "William Tell" as an overture and from those that were already seated got a good share of applause.

Seven Blue Devils opened the show with their whirlwind acrobatics. These men are very fast and all of them do their work in great shape. They started the show off with speed and two bows.

Mossman & Vance, with their songs and dances came next. These two boys, dressed in evening clothes, made a fine appearance and put their songs and dances over in good fashion. Vance, in his acrobatic dancing, and Mossman in his rendition of the old time essence, were well received by those who were already in, and would have, no doubt, taken more bows further up on the bill.

Francis Renault, displayed some wonderful gowns, and gave several impressions, among them being impersonations of Eltinge's bride number, Geraldine Farrar as "Carmen," and Ruth St. Denis in the dance from "Mme. Butterfly." His opening costume, displayed several birds of paradise. Renault is very clever and knows how to wear a gown better than lots of members of the feminine sex. At the Monday matinee he took several bows, and apologized for not being able to do more.

Lillian Fitzgerald, assisted by Billy Griffith at the piano, gave her impressions of many characters. Her burlesque on a dramatic actor was cleverly done and got many laughs, and the same applies to her burlesque opera. For an encore she gave her version of how she had heard a cabaret singer sing "Kiss Me." To Miss Fitzgerald, goes the honor of stopping the first half of the show. She is an artist to her finger tips, and deserved all the applause that the audience gave her.

George Mayo and Co., in a miniature musical comedy, "The Bridal Sweet," found it rather hard to start, but this is due to the fact that the women are weak, and this throws the burden of putting the act over on to Mayo and the other male members. A telephone conversation opens the act and is done by the four women in syncopation. Mayo does a comedy song during the action of which he brings on the four girls, and from which he gets quite a few laughs. Each of the girls attempts to do a specialty and in all instances at this show worked against tempo. Some nice costumes are shown in the act, and there is no question but with the female end of it being remedied it will go better. It did not get much at this house on Monday.

Dolly Connolly opened the intermission with Percy Wenrich at the piano. Miss Connolly, in fine voice, sang several songs that registered and Mr. Wenrich played several of his compositions. For an encore she sang a new song written by Wenrich. The act is a fine piece of entertainment and took five bows.

Johnny Dooley had the audience in laughter from the time he started until the close of the act. He was assisted by the Madison Sisters, and two men. Dooley did a lot of horse play that was relished by the audience, and who awarded him several curtains.

George Price in the next to closing spot, and on at four-fifty, held them all in. His comedy recitations all brought laughs and his impersonations of Eddie Leonard, George Cohan, Raymond Ritchcock and Al Jolson all scored. He stopped the show and encored with a song he has just written.

Joe Fanton & Co. closed the show with several clever stunts on the horizontal bars and rings, but they were walking out on them as the hour was late. S. H. M.

RIVERSIDE

Snell and Vernon, man and woman acrobats, did some excellent work on the tapes, as well as on the rings. The scene represented a country yard with Miss Vernon idly swinging on a garden swing, suspended from a tree. Snell entered on the pretext of fixing his car. Followed some talk which was slightly amusing, but failed to register. This talk preceded a feature of the act—a "foot-catch." The man stood upright, then, with a jump, executed a somersault, catching his feet in the rings.

Frank Ward and his "dollies" got a response on the entrance. The "dollies" are miniature dolls, made to dance by the insertion of Ward's fingers where the legs should be. Opening with a dance, portraying the Dolly Sisters, he next demonstrated the way Mother Hubbard's dogs danced when they received their bone. A hearty round of applause was tendered Ward on this bit. Following came Little Boy Blue and his capers. The act closed with the "Honeymoon Pair," giving different national dances. The act took four bows and could have taken more.

The Arnaut Brothers were a hit in the third spot. Always amusing, even to the coldest audiences, the two boys were a big success at this house.

Jed Dooley, assisted by an unbilled woman, followed. Dooley is clever and scored the moment he started to work. Entering on a monocycle he cleverly handled some bright patter and followed it with a well-executed dance. Some clever rope twirling was next and the act closed to considerable applause.

Valeska Suratt and Company went very well in their newest offering. The act is reviewed in detail in the "new act" column. The story is woven around the life of a seventeen-year old girl, who has come to New York to seek her fame and fortune. Miss Suratt, as the ex-wife of the rich man who is endeavoring to ruin the child, was excellent, and did her work in true to life portrayal.

Edith Clasper and boys was another combination which captured the house from the start. The olio curtain was flied on a setting of draperies in "three," and Miss Clasper and her boys, Nelson Snow and Charles Columbus, two fine dancers, entered through the up-stage center. There followed a little talk, a little dance by the three, and the boys, who both want to win her favor, decide to hold a dancing competition. The dancing was exceptional and showed the difficult work put on the offering. The two boys, by themselves, were fine, but with Miss Clasper the combination is fine.

Presser and Klais, man and woman, received a cordial hand when the stage announcer disclosed their names. The woman, Blanche Klais, possesses a powerfully pleasing voice, and rendered several numbers, including the "Doo-Dee Blues," a clever comedy song. Ed Presser, the man, clowning his way throughout the entire offering. Portraying the part of a temperamental pianist, with a mop of blond hair which refused to lie still, he got away big. The act stopped the show, and deservedly, for it is what is known in the stage vernacular as a "panic act." Surely lived up to the name.

Rae Samuels entered and announced her inability to perform, due to loss of her trunks between New York and Detroit. She announced that she would appear at the evening's performance, and also requested the attention of the audience to the act "batting" for her, Miss Juliette. This young lady, impersonating many of the stars of the present day, got over in good shape, and almost made up for the loss of Miss Samuels. D. S. B.

COLONIAL

A bill filled with variety of both comedy and novelty greeted an almost packed house at this theatre for the opening night of the week.

The first honors for the hit of the evening go to J. Francis Dooley and Corinne Sales for making them laugh. For twenty-five minutes they held down the stage and registered more honest-to-goodness laughs than any act has done in this house in many a day. It took them considerable time before they actually got started, but after the start was accomplished it was easy sailing. The next laughing hit of the evening was Jack Osterman.

In addition to this he clowning in the Friedland act that followed him, obtaining many laughs that the booker did not think of when penciling in the bill.

Frank Browne, in a xylophone act billed as "The Knight of the Hammer," opened the show. Though not in the class with Libinatti or Friscoe, he did some very good work and left the stage to a very good hand. This is saying a lot for the first act on opening night at this house.

Next came Fred Bernard and Sid Garry. This was by far the weakest act on the bill. The boys sing a little and end with a few impersonations and quietly leave the stage. Took two bows.

Madame Besson, in a four-people sketch entitled "The Woman Who Knew," came third. The idea is a very good one, as far as the book is concerned, as it displays the madame's dramatic abilities to the fullest. The story has to do with a wily lawyer who knows how to reach the heart of a mother through the agency of a hired baby.

Jack Osterman came fourth, with his line of chatter concerning the women and the experienced way he speaks adds to the comedy in face of his youth. He has managed to localize some of his gags and one in particular is that concerning the Music Box Revue. In this frolic he took five bows and returned to sing a song.

Anatol Friedland and his de luxe Revue of Mirth, Melody and Dance closed the first half—with the assistance of Jack Osterman. The song writer has gathered a group around him with a clever routine that is too quiet for a small place but is a hit with this kind of an audience. Here and there scattered through the act Osterman would enter and put over a laugh at the expense of one of the girls in the act. Emily Stead, Louise Carroll and Vera Gordin deserve mention for the ability and effort they put forward to make the act a success. As an attraction it has everything to be desired in the way of class and ability.

Bert Errol opened the intermission with a more or less new act. In this offering he works in both male and female attire and as the act now stands it is by far the best he has ever done. He introduced his wife at the finish of the act. He took three bows and was finally forced to sing an extra song number.

Franklyn & Charles & Co. came next with an act that is really the biggest thing done yet in the acrobatic line. In reality the two boys are a strong man act, but have surrounded themselves with routine that takes them out of that class and spot and makes show stoppers of them.

Dooley and Sales came next to closing and came near closing the show as well. They stopped them cold, and it was only after the both of them came out and clowning for an extra ten minutes that the audience allowed them to go and the show to continue.

Harry La Vail and Sister closed the bill with an act billed as Aerial Perfection, but most of the crowd only knew that it had something to do with rings and trapeze, of which they caught a glimpse as they were leaving. The show ran unusually long and few remained to see the finish of this act. E. H.

VAUDEVILLE

81ST STREET

Paul Nolan and his unbilled assistant, an attractive young lady, opened the bill with some fast juggling, manipulating and acrobatics. Nolan threw his top-hats at ease, caught them when, and where he wanted to, and amused all. He got four bows on the close of the act. One of the more important features of the act was the catching of a cup, saucer, lump of sugar and, finally, a spoon, which he threw from his foot, catching it on his forehead. He got a good hand, as well, on his juggling of billiard balls, cue sticks, and a tray of fake dishes.

Duval and Symonds, presented every-day incidents that did not get across. The opening song about a boy and girl, was catchy as to music and neatly worded, as to the lyrics. However, though the couple have all manner of personality they did not get more than half of their material across. The boy is supposed to be the husband of the young woman, and a quarrel is started and finished, on the stage. The quarrel bit is being overdone, as it is, without advertising the bad qualities to any great extent. There was a continual harping on the subject of a \$5.00 bill, owned by the man's father-in-law that got to be very tiresome. The act pulled one bow, and could not have taken another.

Charles and Madeline Dunbar were excellent, and got their material across in the manner of one who has had long experience. The two did imitations of different animals in a barnyard, from the horse, going down the line, using the cow, the calf, the chicken, rooster, a realistic dog-fight, a cat love affair, a turkey, a crow—in fact, almost everything one can imagine. The act was great, and was well executed, even to the most minute detail. The man got a lot of comedy out of his facial expressions, which were excellent. The woman was not far behind, but kept her head away from the audience for an unknown reason. The team stopped the show. One of the most unusual and best comedy acts we have seen this season.

Joe Laurie, Jr., the monologist, received a big hand on his entrance, and got away big from the start. His talk about his father and mother, and his gentle "joshing," about all the members of his family was good, and not out of taste. His experiences with his girl at Coney Island were amusing and registered. One of the strong features of the act has been the appearance of his father and mother, whom he declared were watching him work—but, for some reason, they did not appear at this performance. The introducing of his father and mother gave him an excellent chance to play on the feelings of the audience, and he seemed to be at a little loss to know quite what to do. However, in a pleasant manner, he closed to five bows.

"Singer's Midgets" closed the bill. In ten scenes, this act is as good as most circuses, and kept the audience as busy watching everything as the cross-eyed boy at his first movie show. The first scene, laid in the land of Spain, showed the midgets in costumes of the country. The strong man followed with some surprising exhibitions of strength. He lifted a pony, on which a midget was seated, a foot off the ground, by means of the shoulder and hip hold. He received a tremendous ovation. A little of the black arts came after this. The little fellow that did the stunts, dressed in Chinese costume, was a riot, and proved himself to be a real comedian. Following, in scene four, the audience saw the tame deer, chased by the dogs and the hunters. It was great. Scene six depicted a miniature fashion parade. Then the dream spectacle, "Cleopatra," the elephants, always a novelty; the boxing match, the prize fight, and the finale, depicting the legend of Lady Godiva. This last scene, a beautiful spectacle, was directed by Ned Wayburn, and showed the whole regiment, in steel breastplates, and full armor.

D. S. B.

44th STREET

This house held a near capacity at the Monday night performance, and a decidedly good bill was presented.

Arthur Terry opened the evening's entertainment with some very clever roping and funny gags which were based on timely topics of the day. Terry works very much on the order of Will Rogers and, in fact, makes mention of the fact from the rostrum. The audience was still coming in when Terry finished, but with all of it the "Son of the West" took two bows.

Three Musical Axollos played several selections on the xylophones in good fashion. This is an English act, and they use as a novelty the largest xylophone in the world. This is a massive instrument used to play bass. This act was awarded two bows, but perhaps would have received more further up on the bill.

Vinie Daly followed in the number three spot. Miss Daly is assisted at the piano by George Ward. Her operatic numbers were well received and her impression of the soubrette of years ago and that of today were very cleverly done. She made several changes of wardrobe. For an encore, Miss Daly put on the wooden shoes and did a clog dance that met with favor. She has a very pleasing voice and knows how to deliver her material.

Clayton and Lennie, with their chatter, got laugh after laugh. Both these boys are clever showmen, and they managed to send every one of their lines over. Lennie, as the Englishman, does the character exceedingly well, and Clayton is a good straight man. The boys get most of their comedy out of a hat bit, which is done well and not often enough to make the audience tire of it. They closed with a comedy song to four bows.

Emily Ann Wellman and Richard Gordon, in a dramatic playlet entitled "The Actor's Wife," closed the intermission. This act is a vaudeville masterpiece, and each character is portrayed well. Miss Wellman and Mr. Gordon are artists of marked ability. The act is played entirely in the dark, the light is thrown on stage by baby spots and shadow boxes. It is in ten scenes, and each one is played without the raising or lowering of the curtain. The story is that of a woman who is jealous of her husband, a leading man with a show. After many arguments they separate, but in the end are once more united, and all is well. The endeavors of the performers in this presentation held the audience spellbound, and in their seats for many minutes after the curtain had dropped for intermission, and it was the hit of the first half of the show.

Palo and Palet get the honors of the evening as they tied the show in a knot. These two chaps are finished musicians, and played every instrument known with the exception of the drums. They played some classical numbers, but for the major part of the act used jazz melodies. The boys tried to get away quick but the audience refused to let the next act on, even though the curtain was raised and the next setting in view.

Leona La Mar, billed as "The Girl With 1,000 Eyes," held the stage for thirty minutes with her well rendered efforts in mental telepathy. She answered all questions and queries put to her without any hesitation and, according to all reports, each was correct—at least we know she answered ours right. Several bows and a few words from Miss La Mar finished the offering.

Buddy Doyle, in his blackface specialty, sang several songs, gave impressions of well-known blackface performers, and told some stories. The stories we have heard Al Jolson tell before, and we might suggest that he get others to replace them, and they remove originality from the turn. Doyle had a hard time holding them in the next to closing spot.

Lipinski's Dogs closed the show with some tricks that were well done. S. H. M.

PALACE

(Chicago)

Francis X. Bushman and Beverly Bayne, always a great drawing card here, headed the bill at this house with their satirical comedy by Edwin Burke, entitled "Poor Rich Man." Seven other excellent acts made the show on the whole an unusually entertaining one.

Van Cello and Mary opened the bill with some speedy foot juggling and other risley work that was well received by the major portion of the audience.

Nate Leipzig, "The Wizard of the Cards," held the second spot and startled the folks with his lightning-like manipulation of the cards, mystifying and entertaining at the same time.

Billy Arlington and company, in "Mistakes Will Happen," were on third, their comedy skit cornered a great many laughs. The offering is clean and wholesome, registering distinctly.

The clever youthful entertainers, Mae and Rose Wilton, fourth on the bill proved delightful, their songs, piano and violin bits all lived up to their billing. They were forced to render an encore, in which they introduced a new number, same scoring a hit.

The drop of the Kenney and Hollis act, immediately put the audience in good humor, the comic inscriptions getting many laughs. Billed as "The Two Doctors," their satire on medicine was a riot from start to finish for they maintained the pace started by their drop, and all of their gags went over great.

Bushman and Bayne, decided favorites at this house, put their satirical comedy over with a punch, the lesser members of the cast as well as the principals, sharing the applause honors, for they all worked unusually well. After scoring the hit of the bill, both Mr. Bushman and Miss Bayne had to make a speech.

Yorke and King, in "The Old Family Tintype," were on in the difficult next to closing spot, and held it down easily and well. Their rube comedy, singing and talking, all done in the characters of a man and woman of fifty years ago got across in an admirable manner. Opening, as though they were stepping out of a life size tintype, they maintained the character and were true to life—that is, not over doing it.

The Gallis closed the show with their novelty act. They opened with a song and dance, closing with some snappy tumbling.

H. F. R.

APOLLO

(Chicago)

One hundred per cent improvement in the caliber of Shubert vaudeville at the Apollo this week. Business also showed a decided increase, capacity house being noted. Equilli Brothers opened with marvelous display of equilibristic feats accomplished with amazing ease and perfection. Frank Jerome, in acrobatic dancing and tumbling feats, scored roundly. Burt Earl and eight girls proved a lively set of musicians with a repertoire of lively jazz selections which met with immediate favor. Harry Hines registered distinctly with nutty antics, good comedy songs and original stories. Ernestine Meyers and company closed the first portion with artistic dancing that was neatly executed. Miss Meyers is a hard worker and she won meritorious recognition. Charles T. Aldrich made many character changes in lightning manner, holding his audience spellbound. He was forced to make a speech in which he flayed the Orpheum Circuit and its directing heads. Adele Rowland scored for the program honors, rendering several well selected singing numbers that proved delightful. The audience craved more but Miss Rowland refused to respond. Callahan and Bliss, repeaters, scored their usual success. Alfred Naess and company closed with an ice-skating novelty.

H. F. R.

NEW ACTS

VALESKA SURATT AND CO.

Theatre—Riverside.
Style—Comedy-drama.
Time—Thirty-one Minutes.
Setting—Special.

The best offering of its kind that has been presented by Miss Suratt, was a decided hit at this theatre. The piece, from a technical, artistic, and plot point of view, leaves very little to be desired. There was a good deal of comedy, besides a counter-irritant in the form of some very excellent dramatic possibilities. The act was portrayed in a manner that showed Miss Suratt's finesse as to detail. The plot in itself told of the life of a young embryo "star," who was new to the gay life of New York, but had come to the determination that, as life was short, she might as well make the best of it. Consequently, urged by a man who was enamored of her, the girl conceded to his demands and came to his house, a palatial affair, judging from the beautiful set, to partake of a dinner.

The prima donna of the Follies, in which the girl was a member of the chorus—and the divorced wife of the gentleman, entered the apartment, and stopped the battle before it had begun, much to the anger of the man. The Chinese servant came in for his share of the comedy when Miss Suratt, portraying the prima donna and ex-wife, threatened to "beat him up." Finally after threatening to destroy the husband, and looking as though she could do it, she took the girl, who, heretofore, had been set against her, under her guiding arm, and sends her off home. There was a dramatic speech prior to this dismissal, for which Miss Suratt received a corking hand. However, as soon as the girl has gone home, her car fare and expenses paid by the man who had planned to ruin her, he attempted to win back his former wife, who for a time refused him. In the end, we are led to believe, the two are reunited.

Miss Suratt delivered her lines with splendid diction and displayed exceptional dramatic ability in the big scenes.

The supporting cast is good; the act which is really exceptional, will be a welcome feature on any bill. D. S. B.

EARL AND SUNSHINE

Theatre—23rd Street.
Style—Songs and talk.
Time—16 minutes.
Setting—Special.

These two girls carry a special set in "full." After the curtain is up, one of them enters whistling "Moonlight," and at the finish of it sings an "old fashioned" number. She sings and whistles well. After the number, she sits on a divan and supposedly falls asleep putting the dream effect in evidence. The "cyc" opens and the other woman is discovered in a picture frame dressed in an old fashioned costume. She does a special number, after which they do some talk that contains quite a bit of comedy. This is followed by a monologue, by the "old lady" and a medley of old and new songs. She gets quite a bit of comedy out of this. The other woman makes a change of wardrobe, and both do the old fashioned dances together. The curtain is lowered for a second here and the one who has had the dream awakes.

This act is neatly costumed, both women can sing and talk lines well, and their comedy is very good. The lowering of the curtain gives the act an anticlimax and this can be evaded by just blacking out.

S. H. M.

VAUDEVILLE

AMERICAN ROOF

(Last Half)

Franchini Brothers, with an exhibition of strong man art opened the show with some work that was both clever and classy, and took two bows.

Forrest & Church, a man and woman, opened their offering clad in old-fashioned attire; the man played the banjo, while the woman, who has a pleasing voice, sang. After an announcement, by the woman the man returns in a Hungarian costume and with the aid of a baby spot, played the Second Hungarian Rhapsody on the banjo, with the woman returning in costume near the finish of it and dancing. This number went over nicely. This act is dainty and neat in appearance but showmanship is lacking; perhaps with some work being done on it, it would improve.

Lloyd & Whitehouse, a man and woman, both in comedy make-up, came next with a line of comedy talk that is old but nevertheless got over. The woman, a tall stately blonde, makes a very good appearance. The man does a burlesque of a pianist, which is followed by more dialogue, and the team closed with a burlesque on the opera "Lucia," using the sextette. This is a good act for the big small time houses.

The Melody Festival proved to be six women. They opened with a harmony number that went fairly well. One of them sang a popular "blues" song that was the hit of the act. She is the only one in the entire offering that has much personality or stage presence, the remaining five women appearing more like amateurs. A toe dance is attempted by one of the women but got nothing. The wardrobe worn looked as if it had been just removed from the store-house, and needed cleaning.

Jewel & Raymond do a kid act. One of the women, with a typical man's haircut, and in male attire, seemed to have some of the audience guessing. They do some good harmony singing and do a line of talk that does not amount to anything but could be improved by injecting some comedy into it. A single dance done by the one in male costume got over nicely. With some good material these two women would do well but with what they have at present they cannot hope for better than the three a day.

Zeck & Randolph followed and after a prologue by the woman, in reference to a bride and groom, the man appears and both come down center and do some chatter that has quite a bit of comedy in it. A comedy song by the man who uses a Harold Lloyd make-up, got a good hand. A dummy is introduced and the man gets some comedy out of the business he does with it. They finish with a "Bride and Groom" song that went nicely. Took three bows.

James Thornton, with his monologue and songs, in the next to closing spot stopped the show. Thornton is in a class by himself, and although we have seen many monologists, we still think Jim has a shade the best of them. He is truly the youngest of the old timers.

Valentine & Bell, with their novelty bicycle riding closed. This team introduces several good novelties and although they found it rather difficult to work on this small stage took three bows at the finish of the act. S. H. M.

23rd STREET

(Last Half)

Douglas Fairbanks in "The Three Musketeers" is showing here.

Page and Green, two men who specialized in fancy somersaults and hand-springs, opened the bill with a routine that was fast and difficult. They injected a little comedy as they went along and went over very well, despite the fact that the audience was still under the effects of the Musketeers and somewhat unappreciative.

In the second spot Gertrude Morgan sang several songs as a juvenile character, revealing a fair sort of voice. Her delivery is good, her smile everlasting and she made a hit with those in the front rows, one of her songs having some audience business mixed in.

Canlan and Gilmore were on number three in a funny skit in which the woman as the wife does all of the talking from the opening to the closing of the act. The husband is unable to get a word in edge-ways, and the wife lets her talk run the entire gamut of the acknowledged troubles of the neglected spouse. Not until the encore does the husband venture to say a word, which he does to the effect that it is no cinch to keep quiet for fifteen minutes or so and also advises all married men to let 'em rave, when their wives would bawl them out.

The show was closed by Quinn and Caverly, two men with a line of gags that went over well, also a few parodies with which they closed their act. The special drop which the audience is given a chance to read before the men come on, depicts several houses on a street with signs advertising the different places of business, all of them being funny and almost a show in themselves. M. H. S.

JEFFERSON

(Last Half)

Due to the running time of the "Three Musketeers" film, the vaudeville bill has been cut two acts. Reddington and Grant, two comedians who were perfectly at home doing many stunts on their trampoline, opened and made their stuff as entertaining as possible, going so far as to introduce musical instruments for good measure.

Levine, Audrey and Dorf, two men and a girl, held the second spot with a novelty song and dance affair. One of the men was at the piano and the other opened with a song followed by an impersonation of Pat Rooney. The girl followed, in abbreviated costume and made it plain that she was possessed of considerable jazz and a good coon-shouting voice. Their closing bit, after a piano solo, was an imitation of the Bowers twenty years ago and the girl and boy did an exaggerated dance, the girl being a little too zealous in her make-up or lack of make-up.

Jack Mack and Marie Holly presented novelty skit concerning one of those "we write the music to your words" song publishers. This act we believe is a new vehicle for Miss Holly at least. The locale is the fake publisher's office and he is beset by many creditors, when the girl walks in with money and lyrics, handing both out to the publisher. He loses no time in grabbing the money, but after considerable comedy has a change of heart and gives back to the girl her money and verses, and is apparently going back with her to Keokuk to settle down. The skit is rounded off well, Miss Holly having a good voice as well as being an accomplished sort of actress, above the usual run of the vaudeville flapper type.

Bradley and Ardine, with J. Irwin Fisher, presented a dancing act with one of the men at the piano. The man opened with a song. He was soon joined by the girl in Oriental garb and they went into a dance after a duet. The dance was fair, and after a piano solo the dancers did a Spanish dance, which was preceded by another song off key; the voices were capable of better singing.

Conroy and Yates in the next to closing spot have some dialogue that is full of action from the minute they go on until they go for the wings. Their comedy is excellent and goes over with little or no effort. The singing of one of the men revealed a very good tenor voice and added the finishing touches to an act that was bright and snappy.

A refreshing revue was the "Spirit of the Mardi Gras" which closed the show. The jazz sextette and the company of singing and dancing men and girls did their stuff well, the girls being unusually versatile and pretty.

KEENEY'S

(Last Half)

The bill at this house for the last half of the week was opened by Jessie Sutherland, the aquatic model. She did her posing well, and got by for a mild hand. Acts of this kind are interesting, but are rather out of style at the present.

Garfield and Smith, man and woman, received a cordial response at the conclusion of their performance. Opening with the usual double number, the two maintained a rapid pace throughout, and got the audience laughing. The two gave amusing ideas on the subject of eugenic marriages, that tickled those down front. Finally, a "skit" about married life closed the offering to a mighty good hand.

Mr. and Mrs. Hugh Emmet had a little difficulty in the opening of their act, but the aloofness shown by the audience to this exceptional ventriloquist soon passed away, and spontaneous applause followed. Hugh Emmet is one of the best ventriloquists we have heard in this country, on the vaudeville stage. He threw his voice at will to the basement or the flies, and surpassed the other acts of his kind by making the man in the flies sing in perfect rhythm and harmony with the orchestra. There was much amusing conversation that passed between him and his boy dummy whom he locked in the phonograph cabinet. The woman, Mrs. Emmet, has a most charming voice and used it to great advantage in a ballad.

Miller, Packer and Selz, two men, of the "nut" comedian variety, and a male impersonator, were good, and pleased. The woman, however, does not possess a good voice, yet she persists in singing. The men were amusing.

"The Rounder of Old B'way," a sketch, excellently portraying the divers sundogs, which included the policeman, the "innocent" country girl, the dope fiend, and the old actor, was a sensation.

Devine and Williams, another man and woman, entertained for twelve minutes, never letting the audience stop laughing. While not a sensation act, the two pleased and got away well.

Mykoff and Vanity, an excellent girl dancer, with an awkward man, dressed in blue coat and yellow trousers, closed the show. The man, a good dancer, got several laughs. His make-up and costuming was ridiculous. D. S. B.

STATE

(Last Half)

With an increase in business and a packed house, the bill presented at this theatre for the last half was one well selected for variety. The bill was opened by the Five Marquis and the work of these tumblers gave the show such a lively momentum that it carried some of the weaker acts through for big applause. This act for speed stands in a class of its own. The music was kept at a gallop as was the routine. Worthy of mention is the work of a little dark skinned fellow in the act for his spins, twirls and head spins.

The Criterion Four came second with a quartette harmony offering, neatly dressed in tuxedos that seemed to please. Like all male quartettes it sailed through a harmony routine with a finish consisting of two minutes of minstrel. At this point the four bring on chairs, sing the last bars of a few song numbers and tell a few condensed gags. Act took one bow.

The Poster Girl came third with an offering that is new in idea as well as cleverly done. The girl, through the assistance of a talkative bill poster and a bill-board, performs several impersonations that would make her stand out in any sort of company. Her final impersonation is that of the Creole, Fashion Plate, and actually fools her audience with the use of two wigs. She uses the same kind of wig used by this vaudeville headliner and when this is removed she has on another wig of short black hair combed straight back. She finishes the song in the latter wig and a semi-bass voice that sets most of the audience wondering if she be a man after all. She soon dispels the question by removing the smaller wig for a big finish. She took four bows.

Roberts and Boyne followed with a routine of talk and song that ran almost eighteen minutes but never sagged once during that time.

Miss Boyne, who was formerly in productions, carries the act through with a contagious personality and a boyish manner that before long annexes the sympathy of her entire audience. Her partner Roberts has managed to acquire just enough humbleness of manner to be a perfect straight for Miss Boyne's type of comedy. Act took three bows.

Sammy Duncan in the portrayal of Scotch characters came fifth, taking two bows.

Victor Hyde's "Dance Follies," consisting of six young ladies, closed the bill, putting over the usual sort of melody act for two curtains.

58th STREET

(Last Half)

A packed house greeted the opening matinee at this theatre for the last half.

Hill and Saunders opened the bill with a novelty bicycle act that went over to a big hand. They have managed to get away from the old idea of cycle acts and are using the old-fashioned velocipede to good advantage. A comedy opening sets the act going for laughs and two or three really difficult tricks pulled by the man member of the team draws the applause. The woman's entrance is also a comedy one which she soon discards for a neat little dress. A finish of the man riding the velocipede and holding the woman over his head by one hand brought a big finish hand and three bows.

Jim and Julia Challis came second with a song and dance act that drew more than its share of appreciation. Both the man and woman have likable personalities and deliver some snappy rapid fire talk that gets the laugh, but they get their biggest laugh on a foolish bit of business that the woman keeps repeating that might be looked upon with askance in a better grade house. The business consists of her rolling his coat and finally putting her hands in his trouser pockets. With the elimination of this bit it is a first class offering in every respect.

Claude and Marion in their "Still Arguing" act were easily the hit of the bill and after taking three bows the audience forced the woman to come on the stage and sing the chorus of another song number. This is one of the best acts seen of this type by this writer in vaudeville. It can hold down a spot on the best of bills no matter how good they are. The woman is of the type that one instantly associates with the rolling pin throwing variety and she manages to sell her material for every possible laugh that there is in it. The man, as a straight, manages his end as he should, in a meek and humble fashion, thereby enlarging on the woman's comedy.

Amata closed the bill with her act entitled "The Birth of a Butterfly." This is an act beautiful, but as most opening matinees run bad in the way of light cues this suffered like many others. With a full stage and a setting of many hanging pieces, a stage trap door lighting effect she displayed many waving pieces of silk and managed to get a hearty finish hand, but nothing to what it should have been had everything gone right with the act. She took three curtains. E. H.

FIFTH AVENUE

(Last Half)

The bill at this house for the last half of the week was not as strong as the usual bill presented.

Leddy & Leddy opened the show with a song off stage and made their entrance as two tramps. The two go into a routine of talk that is made up of a lot of old gags which they follow up with a Spanish comedy song. After the number the drop in "one" is taken away and the two boys did some very good acrobatic work that went over. They finished with a burlesque hula dance and went fairly well.

Harry & Grace Ellsworth opened with some synecopated dialogue with the male end of the team following it up with a rube song and dance enabling the lady to make a change. She sang a "blues" song in good fashion. The man came back in a dress suit and did a routine of Russian dancing that got some good applause. They closed with a double dance to four bows.

"The Unseen Hand," featuring Bobby Clark, a child actor, came next. This sketch is presented on behalf of the N. Y. A. and displays to the public the fact that the vaudeville actors have an association that will take care of them in case of illness or misfortune. The scene, laid in a dressing room, shows a mother and her young son when the father enters and tells the mother that he has pains under his heart. The parents do their act while the baby falls asleep in the tray of a trunk, and dreams that his father is dead. The mother then receives word from the manager of the theatre that he has wired the N. Y. A. and received word from them that her husband was a paid up member and that they were sending her \$1,000 insurance. The child wakes up and finds his mother and father and all is well.

Robinson & Pierce, a man and woman, open with a good line of chatter and then sing some good comedy songs. The couple get quite a lot of comedy out of the dialogue and the songs were delivered in a nice manner. The act contains a lot of humor, the audience liked it. The act went over nicely but we would advise them to cut the forced curtain speech as it has been done often.

Janet of France and Chas. W. Hamp, held the audience right from the opening. Janet is a very clever performer and the same can be said of Mr. Hamp. Although the act contains several slang phrases and becomes a bit risqué in spots the lines are delivered in such a manner that nobody could take offense.

Few Welsh, with his Hebrew monologue, did not do so well. Although personally we think that his talk is very bright, the audience here did not seem to like it and in consequence he walked away to two bows.

The Courtney Sisters and their Quintette had not the least bit of trouble in stopping the show. They sang several popular songs and the boys played a medley of musical comedy selections. After taking one encore, the girls were forced to take a second, and could have no doubt held the stage for the remainder of the afternoon.

The Swor Brothers, John & Al, opened with the pantomime poker game that was full of laughs and then did some real clever talk that went over. These two boys are funny and put their material over in a very fine manner.

Ryan, Weber & Ryan closed the show with some very clever dancing to a fairly good share of applause. S. H. M.

REGENT

(Last Half)

The Roma Duo, man and woman dancing act, opened the bill, playing to an S. R. O. sign. From the first this talented couple scored heavily. The entrance and introduction of the double was unique, and pleasing to the eye, as well as to the ear. The man, in velvet costume, appeared with his skates over his shoulder, in front of a mosque, evidently in Russia. When his girl partner saw him he pantomimed her an invitation to skate, but on receiving a negative reply, threw his skates away and started to dance with her. A corking good act.

Daisy Nellis, the extremely talented young lady, entertained for twelve minutes on the piano. For detailed review see "New Act" column. Her personality was good and she got everything out of her performance that was possible to be extracted.

Jack Norton and Company, a sketch concerned with an author's troubles while at a health farm, was good, and pleasingly played by Norton, a man and an attractive young lady. The offering was warmly received, and was sent off to a fine hand.

Jack Inglis, the single, in next to closing spot, held the audience with no difficulty, and got over in great shape. His bit of poetry, said with the aid of and use of a few hats, was big laugh, and went big. Took four bows to close.

Bothwell Browne, with Nick Browne in the pit, and the two Browne Sisters, two weeks ago playing their own act, to add him, got away excellently. The Browne act is on the same order as it was last year, but on a larger scale. D. S. B.

VAUDEVILLE

GRANT MITCHELL & CO.

Theatre—Flatbush.

Style—Sketch.

Time—Twenty minutes.

Setting—In "three."

In his comedy-drama sketch, Mitchell proved to be as much of a drawing card in the vaudeville theatre as he was in the legitimate houses, and his offering showed the same careful directing and staging that all of his production work has shown, in the past.

The opening showed Mitchell, garbed in his dressing gown, entering from his bedroom. On the table was a peculiar looking instrument, with a protruding horn coming straight out from the top of the box, which housed the mechanism. Turning a switch, on this instrument, Mitchell began to dictate into the horn, —evidently lessons in love. He was interrupted, by a man entering, and asking for a hundred dollars, with the explanation that he was running away on a honeymoon. When asked with whom he was going the man replied that Mitchell did not know her, but that she was the wife of so-and-so. The author, Mitchell, gave him twenty to start, and mentioned the names of several men to whom the man might go. While the man was doing this, he left the girl with the author, who promised to take care of her until his return.

According to what followed, he did so. With an impersonal air, Mitchell questioned the woman, a young lady of evident breeding, and discovered that the girl had been made to believe that she was unhappy, by the man to whom she was to give herself. So Mitchell, who had never been in love, fell, or almost fell, for her charms. In the meanwhile, the girl has fainted, and Mitchell poured out some liquor from a small container, —but, when she moved slightly, he poured it back into its original container, —in this way economizing on his supply of alcoholic beverages.

Finally, when the woman regained consciousness, Mitchell, acting a part, told her that as she was going to give herself to this utterly useless rotter, (he who had borrowed the \$20), he might ring himself in on the party, as well. The girl, naturally, was furious, but, by playing his part in such fashion, Mitchell convinced the girl she was wrong in her desertion of her real husband. Consequently, she went back to her lawful spouse, the man was told of her return, and the final curtain was rung down on Mitchell, dictating the story to his machine.

The miniature play showed a good plot, with some real possibilities which were portrayed to a good audience in excellent style.

Each of the characters was true to life, but Mitchell was the mainstay of the performance, as befitted, and pulled the act through to a big finale. The act would never go on the small time, and is good only for the higher class houses of the big time. D. S. B.

DALTON AND GRAIG

Theatre—58th Street.

Style—Song and dance.

Time—Ten minutes.

Setting—Special.

In this act, we have a fair display of personality by both the man and woman and a routine that is also fair, but could be improved very much.

The turn opens with the customary double song, with a dance finish and runs through with songs and dances by each that though not out of the ordinary, are delivered nicely and put over for a fair amount of applause.

As an offering, it is big small time act. E. H.

NEW ACTS AND REAPPEARANCES

THE POSTER GIRL

Theatre—State.

Style—Impersonations.

Time—Eighteen minutes.

Setting—Special.

This act opens with the appearance of the girl through the folds of a plain special drop set in "one." Dressed in a colonial costume, she tells the story of the act in a lyric and exits. The drop is lifted, displaying a street drop set in "two" with the painting of a bill-board set in the middle. A billposter comes on and when about to paste a new bill up is interrupted by the poster girl who tells him that she is one of the burlesque follies. After her exit, on his promise to post a "three sheet" for her, the man sings a comedy number based on various ad signs.

At the finish of the song a man enters and gives the bill posters the burlesque girl's poster. While he posts it the lights are dimmed and when they come up the girl is standing in front of the board.

At the finish of a typical burlesque song number the girl exits and the same business of the man posting is done over again. This time she impersonates Fay Bainter as the Chinese girl in "East is West." Though her voice is not the same as Miss Bainter she has acquired all her little mannerisms and as a whole this impersonation is very successful.

Her final impersonation is that of the Creole Fashion Plate and the work she does in this bit lifts the act out of the small time atmosphere. In this number she wears two wigs. After removing the first one she finishes the song exactly the same as the Creole headliner does. With her attempts to sing bass and with the extra wig she keeps her audience guessing.

This act in every sense is a big time one. The girl displays a personality that would put her over in any kind of house and this couple with a natural ability to imitate others makes it a standard attraction. E. H.

THREE DIXIE BOYS

Theatre—City.

Style—Singing and dancing.

Time—Ten minutes.

Setting—In "one."

The three boys, garbed in neat fitting Tuxedos, received a rustle of applause on their entrance. After a triple song, used as an opening, one of the men, playing the piano, accompanied one of the other boys in the rendition of a comedy number concerned with babies of different varieties. The song went well, but the man took no encore. The other man of the trio executed a neat eccentric, for which he scored well.

Followed a six hand solo on the piano, each of the boys playing at the same time. The effect was much on the order of a mechanical piano.

The old harmony business, in the number, "Tuck Me To Sleep," was good, and went over for a good hand. There was, however, a little horseplay during the singing of this song, which would be better cut.

Finally, the pianist announced that the other two, known as the two "greatest" minstrel end men would entertain. One of the boys shook a clever tambourine, while the other wielded a wicked pair of bones. This business took the act off to a big bow, and sent them over for a smashing hit, at this house.

If the boys were to add a little more of the high class material to the act, it should succeed in a number two spot on the bigger bills. D. S. B.

RUDELL AND DUNIGAN

Theatre—Flatbush.

Style—Singing and dancing.

Time—Fifteen minutes.

Setting—Special.

This team, an attractively dressed couple, had no difficulty, on the strength of their showmanship, as well as their material, in holding down the number two position. The man was outfitted in a gray coat, with white flannel trousers, while the woman wore a light summer evening dress.

Opening with a double comedy song, the woman ably assisted the man in the rendition of this number by her tricky accompaniment on the piano, at the same time making use of her pleasing voice. Followed, a song by the man, who endeavored to instruct the audience in the peculiar ways of love, and matrimonial bliss. His personality in this song was brought out, and he received a cordial hand on his work.

Finally, as the climax to the act, the woman impersonated a girl who has three suitors,—one a "book-worm"; one a country jay; and the other the real man with whom every girl is bound to become infatuated. This little side line, or study in human nature, received some real laughs, and was warmly greeted. The two used all the tricks of the business to get the stunt across, and did it in such a manner as to obviate any obnoxious points that might have arisen.

As the lady in the act had met with an accident, spraining her ankle, the man announced that, as they were not able to dance, due to this mishap, they would attempt to sing Eddie Leonard's song, "Great Big Bolo Eyes." This number met with the approval of the audience, and the two were sent off to a big hand, which they deserved.

The act, as it stands, is fully equipped to hold down a spot in any of the big time houses, and, while not a "sensation" act, it should do very well. D. S. B.

ARTHUR MILLER AND GIRLS

Theatre—City.

Style—Novelty offering.

Time—Fifteen minutes.

Setting—Special.

Arthur Miller, in this offering, is assisted by four girls, which he claims to have gotten from all points of the country.

The opening was in "one," and Miller, after his entrance, introduced the girls, who were charming. There was one fault in Mr. Miller's pronunciation; and that is easily rectified. The word was "across," and should not be pronounced "acrost."

There was some mighty good dancing, of the toe variety, as well as the jazz and eccentric steps, and all of them pleased. Mr. Miller was good, and pulled the act along by his own personality, and his class of work.

The olio curtain was flung on a set in "three," showing two pianos, which two of the young ladies played in good style.

There followed singing, dancing, and talking which drew real applause.

The closing of the act was the novel introduction of the four girls, following an introductory song by Miller,—as Chinese dolls. The dolls acted as puppets, but, when the magic pass was made by Miller, they came to life, and danced with him. Two of the girls went to the piano, and accompanied the rest of the dancing, which was done by Arthur and the two other girls. The act is a distinct novelty, and should go well on the big time. D. S. B.

BOTHWELL BROWNE

Theatre—Regent.

Style—Novelty.

Time—Twenty-five minutes.

Setting—Special.

This offering far surpasses any of the preceding spectacular offerings that Browne has put out in the last few years, and it pleased the capacity house.

After a short stage wait, Nick Browne, the musical director, and father of the Browne Sisters, who are playing in the offering, whipped up a smashing opening overture, and the black and gold olio curtain slowly rose, disclosing a beautiful gold and black setting, in full stage. The first scene was evidently laid in an Oriental sheik's palace, and, as the smaller curtain on the prop stage at the back drew apart, there came forth a succession of very beautiful girls, to show the latest styles of dress in this, and foreign countries. The girls themselves, excellent models, were the best to be found, according to form, physical features, and type. They carried themselves regally, and, singly and collectively, received a warm round of applause.

The second scene was entirely devoted to the two Browne Sisters, playing their own act, a short time since, in the Keith theatres in New York. The two girls, Mildred and Dorothy, using their piano-acordeons, went through their entire routine, as done when they had their own act,—and were called upon for an encore, which they took. The only thing that marred their performance in the least was through the fault of the orchestra, with which Nick Browne was doing his best. However, that slip counted for little.

The act of the Browne sisters, as afore-said, took up the entire second scene, and, with no loss of time, or stage wait, the third scene opened. The same setting as in the first scene was used, this time the sheik of the palace was seated upon a throne, with his slaves about him, while the procession of girls again passed, this time displaying what might be termed perfection in bathing costumes, and capes.

Finally, Browne himself appeared, garbed as an Oriental danseuse. With ease and grace, he executed a beautiful cymbal dance, with the grotesque, yet graceful movements of the East. This dance was followed by a storm of applause, and, when it had subsided, Browne did his final dance, a sword dance, full of fire, and passion, yet not devoid of the poise and rhythm so necessary. Another storm of applause followed this execution, and, when called upon for an encore, Browne filled in with a whirlwind dervish dance.

The act, as a whole, was wonderfully set and staged. D. S. B.

VICTOR & DUPREE

Theatre—Regent.

Style—Dancing.

Time—Ten minutes.

Setting—Special.

This act opens with an exhibition of a ball-room waltz, during the action of which they have interpolated some acrobatics. Following this, both the man and woman do a single specialty in each of which some clever acrobatic dancing is done. Some clean comedy is injected into the act, that brings some laughs. The trick done by the woman, when she does a back bend off two chairs, and picks up a handkerchief is done in great shape and deserves special mention.

Both are real clever dancers, and do not exert themselves in doing their work. They carry special scenery and wear neat wardrobe, the woman making some nice changes throughout the act.

This is a good act and should serve as a source of entertainment in the better class houses. S. H. M.



Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan, President and Secretary

Frederick C. Muller, Treasurer

1658 Broadway, New York

Telephone Circle 9112-9113

WALTER VAUGHAN, EDITOR

NEW YORK, JANUARY 18, 1922

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg.
Phone Majestic 8026.

San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER

Room 367

1658 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

CRIMINALS AND THE STAGE

Pick up any daily newspaper, give a glance at the Police Court news, and you will in all probability find the name of some unknown listed as having given his or her occupation as actor or actress, as the sex may be.

Except in hardened instances, where records are on file and misrepresentation useless, it is natural and it must be admitted, human inclination to cloud identity. No one who achieves the criminal records will truthfully detail past occupations or associations unless required to under oath, in the hope that they "will get out of it," to the secret closing of the whole affair. And with this idea in mind, they unhesitatingly say that they are what they are not.

In the matter of occupation, the prisoner's word is accepted, while all other statements are the subject of cross-examination, with the result that scores of actors and actresses, recently have been arrested or summoned before court in various cases, who are not actors or actresses at all.

It is psychology, or coincidence, or something unphysical, evidently, that is the reason for it. Some years ago, when the Tenderloin district was all that was claimed for it, three out of five of the many men who were caught up in those busy days, gave their "occupation" as newspaper man. Not one newspaper man out of a hundred, let alone three out of five, actually was ever charged with an offense, but that was the occupation given, and so it became public through the medium of the dailies. These same newspapers, however, began an investigation of the matter, and then soon the practice was stopped.

Now it is the actor. And as with the newspaper man, it isn't the actor at all, but it is doing the actor and his profession a grave injury.

In the past few years, the actor has been emerging from under the cloud that an age-old mistaken judgment placed him, and this new and equally unfair process of stigmatization will not help him to get further out of the murk. Rather, it will class him as even worse than "vagabond." The actor at present has his organizations, some of them large and

strong ones, and a little investigation by them into the many cases of the alleged "actors" and "actresses" that arrive in the police courts almost nightly, would soon clear up the situation.

IMPROVING BURLESQUE

Editor of THE CLIPPER.

Dear Sir:—Was very much interested in your Christmas number—it was a fine edition in many ways, not to overlook its fine mechanical results, as viewed from the standpoint of a printer.

There were many good articles in the issue, but the one written by Mr. Watson on the burlesque show was the one which interested me most.

Burlesque, of late years, seems to have lost caste, with the general public, and I thought perhaps a few expressions on the subject would be of benefit to Mr. Watson and his confreres.

In my opinion *real* burlesque is far superior to what now is termed musical comedy.

The burlesque author has only to take the current events of the day and many things which he sees every day for the basis of his plot, and the results are something real and lasting.

But the plots (?) of many of our present-day musical comedies are so fictional and unreal as to be ridiculous. (Could anything more ridiculous be imagined than the theme of "The Chocolate Soldier" and one song in the whole score—"My Hero"—that is at all good?)

Such a condition does not and could not exist in burlesque, for each song has to be made to fit the position, and there are many more chances for failure than in the musical comedy, hence the burlesque show must have a composer that knows music and its application to the theme.

Some of the best actors, and actresses that ever came under my observation were in burlesque.

When Lydia Thompson came first to this country the eyes of the people were opened to the fact that all the good players were not treading the boards of the legit. In fact, the public was being fooled for the purpose of getting the cash.

Never have I seen a man who could get over a stage with more grace, ease and with a thorough knowledge of what he was doing than Harry Morris.

There are men drawing fabulous salaries in our alleged musical comedies as comedians who cannot do one-tenth the "business" he did, and know only what they are told.

Mr. Watson is an artist, too, and always has a good company.

But here are a few things which, from a conservative viewpoint, I consider the drawbacks to our present-day burlesque:

First.—The locations of the houses are not the best always. Right here in St. Louis I have heard women say: "We would go to see some of the Standard shows, but the location is bad. The Gayety has a much better location but since the Standard has closed and the shows are being given at the Garrick, the audiences show an increased female attendance. Then, again, the proximity of a saloon, or one in the theatre building, was a hindrance.

Second.—The large volumes of cigar and cigarette smoke is not conducive to attracting the gentler sex—and you know as well as can be that where the women cannot go with propriety and comfort is not the place that will ultimately succeed. We men all like to smoke, but could we not wait until between the acts? (Many men thought they could not go to a show until they had about half "teed up" and could get a few more between the acts, but they have learned differently). [And I am not a prohibitionist as "she is writ" by the Volstead act.]

Third.—Do away with the peddlers—the rough ungrammatical young man who steps to the front of the orchestra and spouts "ladies and gentlemen, with your kind attention," and after spouting a bunch about some "special bargain in a candy, winds up with "thanking you one and all," then starts down the aisle and pretty soon you hear something like this—"Well, how many do youse want? Be quick."

The Orpheum (Junior) circuit here in St. Louis, has eliminated the butcher and

now it is a pleasure to go to their shows.

These are some of the things I have found wrong with the *burlesque business*, not the shows in every city I have ever lived in or visited, and if the managers of the various houses playing this line of shows think the matter over seriously they will see that the elimination of a few of the accompanying nuisances and an improvement of locations will not only elevate their business and their shows, but get them the money to the exclusion of the poorly written and elaborately staged musical comedy.

Here's to success to the burlesquer, and may he ever rise and rise.

Respectfully,

T. P. REDD.

3112 Edgar Ave.

Maplewood, Mo.

(St. Louis)

Answers to Queries

Op.—Emma Abbott died at Salt Lake City, Utah, Jan. 5, 1891.

R. O. D.—Jennie Hill came to America under contract with Tony Pastor and opened at his theatre on Feb. 9, 1891.

X. Z.—B. F. Keith appointed E. F. Albee as general manager of all his amusements enterprises in January, 1891.

E. C.—Walter Gale was "The Happy Jack" of the "Old Homestead." He also created the part of Frederic Dolby in "Joshua Whitcomb."

M. W.—Wm. Morris made his first stage appearance in "Ferreol" at the Boston Museum. He was a member of Proctor's 23rd St. Theatre Stock.

Hi.—Nat C. Goodwin produced "The Nominee" at the Bijou, New York.

Mc.—"A Straight Tip" was played by Jas. T. Powers at the New Park Theatre, New York.

West.—John Cort's Vaudeville Circuit included houses in Seattle, Portland, Port Townsend, Snohomish, Centralia, Butte City, Spokane Falls, Tacoma, Whatcom, Fairhaven, Victoria and Missoula. A number of burlesque companies, including the Henry Co. and Lester and Williams Gaiety and Specialty Co. played the Circuit.

R. E.—"Ship Aho!" was produced at Altoona, Pa.

Rig.—The Park Theatre, Boston, was closed by the Vice Suppression Society when "The Clemenceau Case" was presented at that house, but the play was allowed to be given at Lynn several days later. Sybil Johnston, Laura Biggar and Emma Bell were at the head of different companies.

N. Y.—"The Black Crook" was first presented at Niblo's Garden, New York, Sept. 12, 1866.

S. F.—John E. Cain was manager of the Powell Street Theatre, San Francisco, when it was opened.

Bill.—Katie Hart died at New York, Oct. 14, 1890. She had been with Dan Sully's Co., also with Donnelly and Girard.

C. E. K.—"Vesper Bells" was the drama produced by Gray and Stephens.

M. R. O.—Mollie Thompson did ceiling walking and hippodrome riding with the Barnum Circus. She was with "The Hustler" Co. for one season.

X. O. M.—Edwin Stevens has appeared in the opera "Rip Van Winkle." He was born at San Francisco, Cal. His first role was Mourzouk in "Girofle-Girofla."

Last—"The Plunger" was written by David K. Higgins for Oliver D. Byron and was first acted by him at Fall River, Mass.

S. S.—Wm. J. Gilmore controlled "The Sea King" Co.; "The Twelve Temptations;" The Central Theatre, Philadelphia, and "The Devil's Auction" Co.

O. M.—Alexander Conley claimed at the time that the buzz saw idea in "Blue Jeans" was taken from his play, "Andre Gautier." There also was a buzz saw scene in "The Limited Mail."

S. L. M.—Joe Coyne did a single specialty billed as "All By Myself" with "The Limited Mail" Co. Florence Bindley and Harry Blaney also introduced specialties with the show.

Rialto Rattles

IT OFTEN HAPPENS

"Any seats left?" asked the tall cadaverous looking man.

"Sure," declared the box-office, "right in the front row, too."

"That's tough," announced the other. "I'm the author!"

AIN'T IT THE TRUTH?

Agent: "Is it true that your wife got that wonderful dress for a song?"

Musical Director: "Yeah! But I had to furnish the notes!"

IT HAS COME TO THIS!

News Item: "Chicago man, in knee trousers, arrested on charges of impersonating a woman."

FOOLISH QUERIES

Is it hard work that makes the powder puff?

WHAT IS MOST NATURAL?

Vaughan Comfort, the tenor now appearing in vaudeville is being billed as "America's Most Natural Tenor."

RELEASED

"If you don't marry me I'll hang myself." "Don't do that, father don't want you hanging around here."

ANOTHER MYSTERY

Why do property men always wear funny hats when working back stage?

SONG AND DANCE TEAMS

The best we get is number two
No matter what gags or songs we do.
Can you wonder our act is not a rage
When there's a million of them on the stage.

WHY IS IT THAT

A dancer always wants to be a singer?
A comedian always wants to be a legitimate actor?
An acrobat wants to dance?
Every jazz band is the greatest?

FLAWS ON FOREVER

Actors may come and actors may go but percentage goes on forever.

HAWAII JAMES?

Someone had the audacity to ask the following: "If a Hawaiian made a present of a ukulele, would Jimmy Plunkett?"

SHE MAY BE DIETING

No one this season seems to remember that one about "Did Romeo pay for everything Juliette?" This seems to be about the only one of the ancient ones that has not been revived this year.

WASN'T SURE

A vaudeville critic when asked who composed "Traumerei," said he thought it was Schubert but wasn't sure whether it was Lee or Jake.

PIED

He held her close to him
The charming little miss;
So now instead of far apart
They're both upclosekithis.

NOTHING UNUSUAL

Sign in front of a vaudeville theatre last week read, "Pay As You Enter." Not a change of policy, merely the name of a new act.

YES!

If Mary Pickford banks \$2,000 each week, what is it that Douglas Fairbanks? Don't explain this one.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ARTISTS' LONG TERM CONTRACT
SOON TO BE ENTIRELY ELIMINATED

New Working Arrangements Made Between Big Circuits to Limit Contract Period and Produce More New Material for Variety Acts—Artists Fear Big Cut in Salaries

The day of the long term contract for the English variety artist is over, as the result of the new booking arrangements made between Moss Empires, Ltd., and the London Theaters of Varieties, as the Gulliver circuit is known.

In the past artists with good standard acts could get bookings dating months and months ahead, a procedure which the managers now unhesitatingly state is one of the principal reasons for the present lull in business in the variety halls.

The new working arrangement is, similar to that formed some weeks ago between the London Theaters of Varieties and the Variety Theaters Consolidated, or the Syndicate Halls as they are known. This arrangement was in reality a booking agreement between Walter Payne and Jos. Davis, of the Syndicate Halls and Charles Gulliver, managing director of the Syndicate Halls.

Many advantages are expected to result from the arrangement between the various circuits, but according to R. H. Gillespie, managing director of the Moss tours, there is no financial arrangements between the companies and that no campaign against salaries as a whole is to be launched, although he did admit that the consultative function of the directors would doubtless lead to a revision of ideas on values, espe-

cially in the case of a number of the higher priced artists who have failed to bring their acts up to date but have continued along the same old lines, and whose values are purely fictitious, due to the circumstances under which they had been booked.

"On the whole," said Mr. Gillespie, "the artists will benefit by the new conditions." The rank and file of the artists, however, do not share Mr. Gillespie's opinion, but believe that the new arrangement will result not only in the establishment of short-time contracts but a decided cut in salaries as well.

According to Mr. Gillespie, the long booking ahead custom of the past worked a hardship not only upon the theatres but the performers as well. The system grew up through the anxiety of rival managers to secure for themselves for long periods the best artists, and these when signed had no incentive to change their act and keep abreast of the times. This has resulted not only in the artist presenting old and worn out material but also caused the loss of the audience's interest in the act and its financial value as well.

Under the new arrangement, with the comparatively short term of booking, the artists will be compelled to continually be on the lookout for new material and to keep their act strictly up to the times.

"BOCCACCIO" FOR DRURY LANE

LONDON, Jan. 16.—The rebuilt Drury Lane theatre, will reopen shortly with a spectacular musical comedy entitled "Boccaccio" which was underlined for production several months ago by Mr. J. L. Sacks. Mr. William J. Wilson will probably be the producer.

A comic opera called "Boccaccio," was produced at the Comedy sometime ago with the late Violet Cameron in the name-part. The music was by Von Suppe. The new play will be on a much larger scale and will illustrate certain stories written by Boccaccio.

"ROCKETS" IS NEW REVUE

LONDON, Jan. 16.—"Rockets," a new revue, invented and staged by Charles Henry, with music by J. A. Tunbridge, was produced with success at the Bristol Empire last week. Played by a strong cast headed by William Cromwell, the piece proved an unusual novelty, and a drawing card. It will be given in London in a short time.

GOOD NEWS BREAKS MIND

COPENHAGEN, Denmark, Jan. 16.—A. Petersen, a musician here, has received word that a legacy has been left him by a relative who recently died in America, amounting to about \$2,500,000. His wife was overcome with the news and her mind became affected, causing her to be removed to an insane asylum.

A NEW ST. JOHN ERVINE PLAY

LONDON, Jan. 16.—Early in February, St. John Ervine's new play, "Mary, Mary, Quite Contrary," will be seen here with Miss Rosa Lynd as feature player.

The name, while reminiscent of the old nursery rhyme, also suggests one of the most popular songs of the so-called "Lion Comique."

ROBERTS RETURNING HOME

LONDON, Jan. 16.—R. A. Roberts sailed for home yesterday after a very successful season in South Africa. He sailed on the *Arundel Castle*.

"POT LUCK" IS CLEVER REVUE

LONDON, Jan. 15.—"Pot Luck," the new revue, which opened last week at the Vaudeville, is one of the finest seen in London in some time. Presented by Andre Charlot and Paul Murray, it speaks well for its authors, Dion Titheradge and Ronald Jeans and Philip Braham, the writer of most of its music.

The new revue, has no connecting skein of idea woven in it; it is merely a stringing together of a number of exceedingly funny numbers and sketches. Jack Hulbert, the principal comedian, scored a personal triumph. He appears in almost every part of the show. Beatrice Lillie is very effective in her various songs.

Some of the funniest numbers are: a skit called "An Advertising Drama," which is a dumb show with clever advertising patter spoken by Hulbert; a burlesque on the pirate scene in "Peter Pan," and a clever comedy called "The Cure" in which Hulbert suffers comically from hiccoughs.

LONG TACK SAM IN LONDON

LONDON, Jan. 16.—Long Tack Sam, a Chinese illusionist made his first appearance in this country at the New Cross Empire. This artist has been an American headliner, and has the distinction of running his own shows in China at a five dollar top. Mr. Gillespie signed the illusionist after seeing his performance at the Palace, New York. He carries considerable scenery, and is assisted by eight performers.

BIG SHOW AT COLISEUM

LONDON, Jan. 16.—The Christmas entertainment at the London Coliseum included a complete vaudeville show. The following numbers appeared: Grock, Arthur Prince, Loie Fuller's Dancers, the Elliott Savonas, Muriel George, and Ernest Butcher and Sam Barton.

JOCK MCKAY RETURNING

LONDON, Jan. 16.—Jock McKay, the comedian, who has finished his ninth week in America, over a tour of the Shubert Circuit, is to return to this country at the conclusion of his tour.

WAR TAX RUINING BUSINESS

LONDON, Jan. 16.—The Provincial Entertainments Proprietors and Managers' Association, Ltd., has opened a new campaign against the principle and effect of the Entertainments Tax upon the amusement industry, and will try to get a consensus of opinion on which to base a united policy.

The slump in the business of entertainments, was temporarily checked by the festive season, has been productive of at least one good thing and that is to make all managers realize the effect on the theatrical business of the Entertainments Tax, which in many instances has absorbed practically every cent of the profits. Since the end of last March, managers recorded loss upon loss, meanwhile paying substantial sums to the government.

This condition of things is not confined to dramatic houses, but extends to up-to-date variety houses, and is now making itself felt in the cinema theatres. As regards the two latter houses, the cheaper seats are being filled at the expense of those at a higher price.

The spending power of the people has declined, and try as he will the theatre manager cannot bring down his expenditures to a pre-war level. He is always confronted with the fact that the box-office must yield to the government 20 to 25 per cent of what is left after making all the cuts in salary and other working expenses. It is not surprising that theatrical property once desirable is now practically unsaleable. The war tax, the association declares, is slowly but surely crushing the life out of the industry, for conditions which brought it about are changed.

"RESISTA" SCORES HIT

LONDON, Jan. 16.—At the Finsbury Park Empire last week, the well-known young American girl, billed as "Resista," made her first public appearance in this country. She demonstrated to a much amazed and incredulous audience that she was able to change her weight at will. Some of the strongest-armed men in the theatre failed to lift her from the ground, when she had decided that she did not want to be lifted.

"MAID OF MOUNTAINS" REVIVED

LONDON, Jan. 15.—"The Maid of the Mountains" began its six weeks' revival engagement at Daly's theatre last week with a powerful cast. Miss Jose Collins, who played in the original production plays the lead. Mabel Sealby, also in the original production, and Edward D'Arcy, Bertram Wallis, Alfred Wellesley, Faith Bevan, Pop Cory, and Peter Gawthorne are also included in the cast.

"EMPEROR JONES" FOR LONDON

LONDON, Jan. 15.—Sir Harry Lauder will play a six weeks' engagement at the Princes theatre under the direction of Charles B. Cochran after D'Oyly Carte ends his season there in April. Cochran will follow Lauder's engagement with a series of French plays and will then present Charles Gilpin, the American negro in Eugene O'Neill's "The Emperor Jones."

PARIS FILLED WITH DANCE HALLS

PARIS, Jan. 16.—Despite the apartment shortage there were no less than 700 dancing halls and thirty-four music halls built here last year and many more planned for this year. While the housing crisis in Paris is increasing daily, owing to the fact that there is no building of apartment houses builders were kept busy in 1921 erecting places of entertainment.

"MARY" TO TOUR

LONDON, Jan. 16.—The first company of "Mary," the famous George M. Cohan play, which had a long run in London, will be presented in conjunction with Sir Alfred Butt, and will open at the Prince of Wales, Birmingham, this week, remaining there for five weeks. Sally Thomas has the title role.

STRICT FILM CENSORSHIP

LONDON, Jan. 16.—A new system of film censorship has been inaugurated which will have a far reaching affect upon the showing of all films in this city.

The London County Council, as the chief licensing authority, has been negotiating for many months now with the Cinematograph Exhibitors' Association, and delegates representing the majority of the exhibitors of this country, with the object of establishing a satisfactory method of film censorship. The existing system is admirable in many ways, but it has the grave drawback that the British Board of Film Censors, which was appointed by the industry itself, cannot insist that its decisions should be obeyed. On the other hand, the obvious alternative, a national film censorship, would have meant the setting up of a new board.

The L. C. C., therefore, have taken a middle course. They have retained the present Board of Film Censors in its entirety, and intend to add one woman member to it; and they are attaching a number of conditions, taking effect from Jan. 1. to the license of every picture theatre under their jurisdiction, the result of which will be that either the decisions of the board will have to be obeyed or the licenses of the offenders will be cancelled. It is understood that the Home Office is considering the advisability of extending this modified form of censorship to every town in the country, and it is possible that within a few weeks the L. C. C. scheme will be adopted throughout Great Britain. The result will be a systematic and efficient film censorship, obtained without any great change in existing institutions. The film trade are, in the main, in agreement with the L. C. C.

The conditions which are to be added to the licenses of picture theatres are as follows:

(1) No film to be shown which is likely to be subversive to public morality.

(2) No film—other than current events—not passed for "universal" or for "adult" exhibition by the Board of Censors to be shown without the express consent of the council.

(3) Immediately before showing each film passed by the Board of Censors, the board's certificate to be legibly exhibited to the audience.

(4) Films passed by the board for "adult" exhibition to be exhibited to adults only.

(5) Nothing in the foregoing shall relieve the licensee of personal responsibility for showing any films which in the opinion of the Council may be detrimental to the public interest.

All the conditions but the fourth were settled by amicable agreement between the L. C. C. and the cinematograph trade. Over that condition, however, a fierce battle was waged. Exhibitors contended that under the present system of "block-booking" they would be ruined if they were only allowed to show films passed for "adult" exhibition to adults. It was pointed out that their programs were booked up for many months ahead, and that the loss would be enormous. The L. C. C. refused to budge from their position, but eventually decided to allow all exhibitors six months' grace in order to dispose of their arranged programs. That condition, therefore, is not to take effect until July 1.

CHANGES FOR "GIRL IN RED"

LONDON, Jan. 16.—"The Little Girl in Red," at the Gaiety Theatre, has been revised, several numbers having been added. All these songs add to the merriment of the show. The best things in the piece are Billy Leonard's intoxication scene, the "Put and Take" song for Mark Lester, whose part has been greatly improved, Ralph Roberts' Japanese cafe proprietor, and James Lester's "Waiters' Dance."

It might be added that all needed to make the show wonderful is a little more cutting of the book.

Edward A. Pickering is back again as the manager of the theatre.

Mulroy and McNeece open on the Loew Circuit next week.

Eddie O'Rourke is playing the juvenile part in Bob Fern's act.

Little Billy has been booked for a tour over the Orpheum Circuit.

Bob Milliken opens Jan. 23rd in Oswego for a tour of the Sun time.

Parish & Peru are now appearing at the Alhambra Theatre, Paris.

Violinsky and Sarnoff have joined hands and will do an act together.

Ethel Levey is headlining the bill at Keith's Baltimore, this week.

Chambers and Allen open on the Poli Circuit at Worcester next week.

Mrs. George Morton, is in Mayo Brothers Hospital, Rochester, Minn.

Albert James is booking the Walton Roof, Walton Hotel, Philadelphia.

Keene & Williams have just signed contracts to tour the Keith Circuit.

Sarah Padden and Co. opens next week for a tour of the Interstate time.

Alice Lloyd is headlining the bill at Shubert's Ohio Theatre in Cleveland this week.

Roberts and Boyne have been contracted for thirty weeks' appearance on the Loew Circuit.

Perry and Papino open their offering February 9th in Oswego with a route to follow.

The Cansinos open on the Interstate time at Ft. Worth next for a tour of the circuit.

Fred Hughes, known as the "Welsh Tenor," has been routed over the Orpheum Circuit.

Peggy Parker & Co. will open on the Orpheum Circuit on February 13, at Kansas City.

Dave Kindler has been routed over the Loew Circuit, and opens at the American this week.

Davis & Pelle have been routed over the Orpheum Circuit, and open next week at Milwaukee.

Charlotte Allen and Helen Goodhue have left the Harry Tighe act and are doing a sister act.

Billy Koud, producer, left town Monday to fix up one of Gus Hill's shows somewhere in Ohio.

Chas. Henry's Pets, an animal act, opens at Watertown, Conn., Jan. 29th for a tour of the Sun time.

Clara Louise Moore opened Monday in stock at the St. James Theatre, Boston. She will play leads.

Menlo Moore is in Chicago looking over a number of his vaudeville acts that are playing in that city.

Harold Wahlen has joined Peggy Hope's act "Follow the Girl," and opens next week at Wilmington.

Frank Bush opened Jan 23rd at Watertown for a tour of the Sun time, booked by Harry A. Romm.

Rice and Werner have received a route from the Orpheum Circuit to open January 29th at St. Paul.

Edna Hibbard has been engaged for "The Little French Doll," in which Irene Bordoni is to be starred.

ABOUT YOU! AND YOU!! AND YOU!!!

Bob Golden is back in the Keith office and is handling the booking of the Roosevelt Theatre, Union Hill.

Stein and Smith have discontinued their partnership and Stein will tour the Loew Circuit with another pianist.

Allen Rogers and Lenora Allen have been booked over the Orpheum Circuit to open at St. Paul in February.

Frank Malino, of the "Yip, Yip Yaphankers" vaudeville act is to marry Miss Buddie Wild, of the Rose Sisters.

Max Rich, pianist, assisted Hazel Crosby in her act at the Sunday Concert at the Columbia Theatre last Sunday.

Hayes & Lloyd, open on the Western Vaudeville time early in March. They are finishing their Loew bookings now.

Victor Herbert is to conduct the orchestra at the Stanley Theatre, Philadelphia, during the week of Jan. 30th.

Albert James, the agent, is now associated with the Max Hart office, located in the Loew's State Theatre Building.

Florence Reed, the dramatic star, is going into vaudeville and will make her debut in the two a day late this month.

Crane Sisters & Schottler have been routed over the Keith Circuit for sixteen weeks, and will play the Middle West.

George Holloway has been appointed manager of the Broadway Theatre, and opened in that capacity on Wednesday.

Edwin Austin, former picture star and director, has accepted a tour over the Loew circuit. G. Lewis Pollock booked him.

Will Deming will be in the cast of "The Little French Doll," the forthcoming production with Irene Bordoni in the star part.

Martin Beck, president of the Orpheum Circuit, is in San Francisco completing a tour of inspection of the Orpheum theatres.

Thurston Hall, the picture actor has signed to play one of the leading roles in the new Irene Bordoni piece "The French Doll."

Val and Ernie Stanton, now playing in vaudeville, are booked for an engagement in England this summer and sail on July 10th.

Francis Verdi will be a member of the cast that will appear in "Enter Madam," with its presentation next month in England.

Marie James, agent, has been appointed manager of the Lew Rosenthal Enterprises at Dubuque, Ia., and joined the staff last week.

Al Fox, of Rockwell & Fox, was initiated in the Elks by the San Francisco Lodge, for his home lodge, St. Paul, No. 59.

Mme. Delysia, Tim O'Connor, and William Rawlins, who recently closed with "Afgar," will sail for Europe in the near future.

Allan Spencer Teney, vaudeville author, left for an extended vacation in the Adirondack Mountains as a result of ill health.

Royal Gasgoine, juggler, has been discharged from the hospital, after a serious operation, and opened at the Hamilton on Monday.

Mabel Naar, formerly a music publishing house pianist, is now in vaudeville,

with five girls doing a singing and dancing act.

Al White, pianist, formerly with Matty White, is rehearsing a new two-act in which he will be seen shortly on the Keith time.

John B. Litel has been engaged as the new leading man in the Park Players' Stock Company, now appearing in Manchester, N. H.

Bee Ho Grey, the rope manipulator, formerly in vaudeville is with the McIntyre & Heath show, "Red Pepper," now playing in Boston.

George Weatherald has been engaged as stage manager of the Somerville Players, a stock company of long standing in Somerville, Mass.

Slayman Ali, the tumbler, opens his act in Toledo, February 5th. He will receive a route over the Gus Sun circuit, booked by H. A. Romm.

Ray Raymond joined the cast of "Let'er Go, Letty!" starring Charlotte Greenwood, in Springfield on Monday. He will play the juvenile.

Cecile Weston and Dave Schooner will open next week on the Interstate with new single acts. Miss Weston is the sister of Willie Weston.

Grant Mitchell opens at the Majestic Theatre, Chicago, for a six weeks' engagement on the Orpheum time. He will finish at New Orleans.

Harry Delf has obtained a route over the Orpheum Circuit for his act to open at the Majestic Theatre, Chicago, the week beginning January 23rd.

Will Tracey, the dancer, has been engaged for the new act of Irene Parker. George Dailey is at the piano, with Walt Ryan playing the violin.

Wanda Ludlow and W. B. Fredericks opened on the Fox time on Thursday, January 13th, at the Crotona with their comedy sketch "Room 515."

Lewis and Rogers have been routed for a tour of the Western Vaudeville Managers' Association houses with the Orpheum Jr. circuit to follow.

Herbert Cortell, who has been appearing in a new vaudeville act has closed and will be seen in the Frank Fay Revue which opens at the Park Theatre.

Kate Ryan will play a special engagement at the Somerville Theatre, Somerville, Mass. Miss Ryan was formerly with the Boston Museum Stock Co.

Lottie Gee, the prima donna of the "Shuffle Along" company, who has been ill for some time, returned to the cast on Thursday night, of last week.

Hal Springford has received contracts calling for a tour of all the B. F. Keith time through New England states. Springford opened last week at Boston.

Margaret Sumner, formerly with Rose Clare, is now doing a single on the Fox time, opening this week at Fox's Jamaica Theatre. She is doing a novelty single act.

Glen Condon, editor of the Vaudeville News, has just received word that his mother is seriously ill at Tulsa, Okla., and expects to leave for that town this week.

Charles and Helene Knapp, formerly of Jean Bedini's "Peek-a-Boo" show, announces the arrival of a son at their home, No. 143 West 104th Street, on December 31st.

John D. Cummins, a movie actor, is engaged to marry Miss Eleanor Jean Amundson, daughter of Capt. Roald Amundson, according to word received here from Syracuse, N. Y.

William Le Baron, playwright, has been appointed director-general of the Cosmopolitan Productions. He will be responsible for the approval of stories for the making of pictures.

Claudia Preston has joined the Hart, Wagner and Eltis act to take the place of Phyllis Eltis, who has joined John P. Medbury, the newspaper humorist, in his new vaudeville offering.

William Winslow, a skater in "Get Together," at the Hippodrome, and Lora Jean Carlile, formerly a skater at Healy's, were married last week at the Little Church Around the Corner.

Bernard & Meyers will open on a tour of the Loew Circuit at the American Theatre, on Jan. 30th. Charlotte Meyers has just returned from Detroit, where she was resting after a serious illness.

Jack McCloskey, comedy single, Shirley and Grant, singing and dancing, and Wilson and Keppell, two male dancers, have been booked by Bert Jonas over independent circuits, opening this week.

Florence Gertrude Ruthven read an original one act play from her repertoire of plays, for the Michigan Authors' Association, the evening of January 10th, at the Hotel Statler, Detroit, Mich.

Lee White and Bud Worth, song writers, are returning to vaudeville and will do a new singing act. They will feature songs of their own composition, all of the numbers being unusually fast ones.

Lee White, who has been playing Shubert vaudeville, sailed for London on Saturday. She is to appear in one of the new revues to be presented early this spring in the English metropolis.

Tom O'Connell and his bride, formerly Miss Belle Haughey of Lawrence, Mass., have returned from their honeymoon to Bermuda. Mr. O'Connell has returned to his desk and duties in the Keith organization.

Beck and Stone, who opened on the Shubert Circuit, at the Forty-fourth Street last week, were signed to join the Nora Bayes vaudeville unit; and opened with her at the Teek Theatre, Buffalo, on Monday.

Amelia Allen, the specialty dancer recently seen in the cast of "Love Dreams," is now doing a two-act in vaudeville, singing and dancing, with Francis X. Donegan. They opened this week on the Keith circuit.

Marie Hudson, the legitimate and stock actress, well known throughout the West, has gone to spend several months with her mother, in Eades, Col. Miss Hudson will recuperate from a recent operation on her throat, there.

Dorothea Antel, vaudeville actress, is back in New York, but she is still unable to walk. She was confined in the Hartford Hospital for two years, having been injured there while appearing in a vaudeville version of "The Night Boat."

John LeClair celebrated the fiftieth anniversary of his professional debut last week. In 1872 he made his first public appearance with Lent's Circus on East Fourteenth Street, New York, and also played at the Union Square Theatre for Sheridan Shook.

Louise Groody, star of "Good Morning, Dearie," will marry Frank McGee, a member of the firm of E. M. Fuller & Co., following the handing down of her final decree of divorce from William Harrigan, the actor. Miss Groody's mother announced the engagement.

Van and Schenck's

BIG RAG HIT IN ZIEGFELD'S FOLLIES

WABASH BLUES

By DAVE RINGLE and FRED MERNKEN

QUICKEST HIT ON RECORD!

CHARMING WALTZ BALLAD

SWANEE RIVER MOON

Words and Music by H. PITMAN CLARKE

Acclaimed a Hit by Those Who Know

"You can't go wrong
with any Feist song"

A Sweet Song SALLY AND

Words by
HOWARD JOHNSON
and EDDIE DOWLING

Moderato

Three lit-tle girls that I
Three lit-tle girls made mil-lions

when they left their old home
ev-ry one who meets them

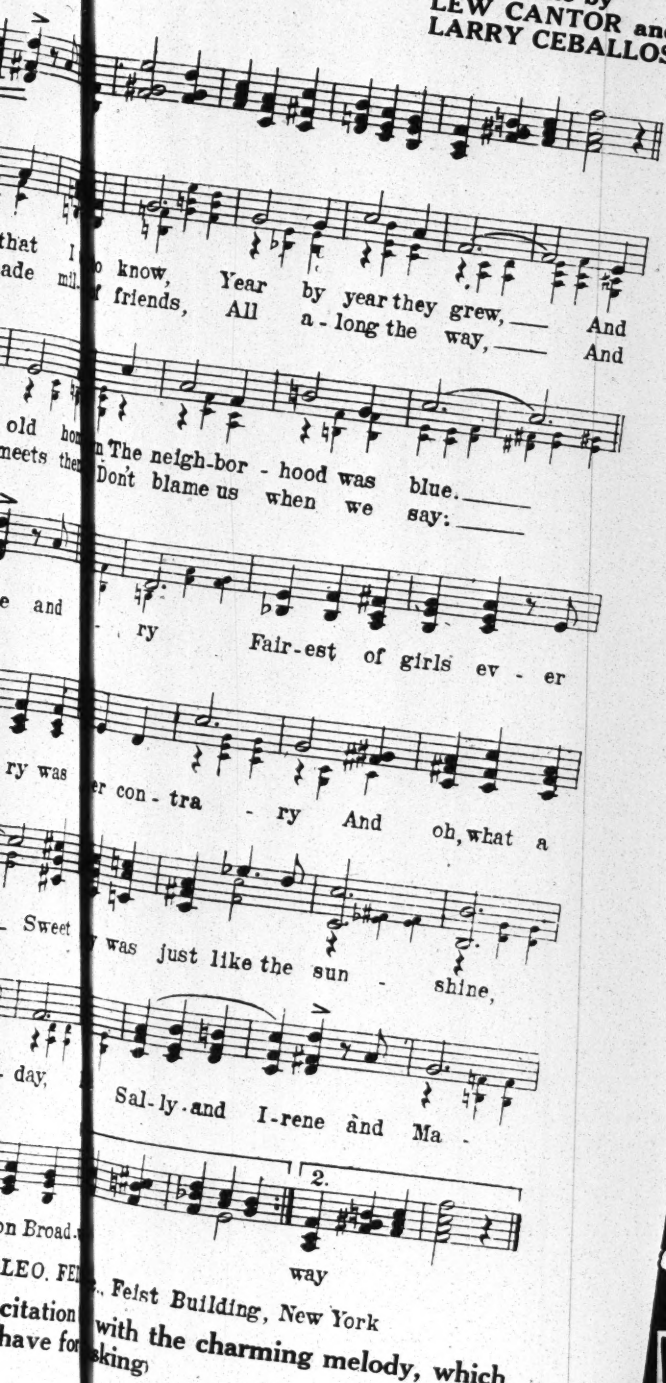
CHORUS

Sal-ly and I-rene and
seen — Ma-ry was
queen was I-rene; Sweet
Ev-ry-one's lone-some to-day,
ry, All left us to play on Broad-
Copyright MCMXXI by LEO. FEIST
We have an exceptionally clever recitation
you can have for

Three Wonderful Girls ANDRENE AND MARY

ALTZ SONG

Music by
LEW CANTOR and
LARRY CEBALLOS



WONDERFUL RAG SONG WITH A
PUNCH LYRIC

TEN LITTLE FINGERS

And Ten Little Toes
(DOWN IN TENNESSEE)

Words By
HARRY PEASE and JOHNNY WHITE

Music By
IRA SHUSTER and ED. G. NELSON

POSITIVE HIT WHEREVER SUNG!

GOING BIGGER
EVERY DAY

MICKEY O'NEIL

(A Brother of Peggy O'Neil)

Words By
HARRY PEASE and HOWARD JOHNSON

Music By
ED. G. NELSON and J. FRED COOTS

ACCLAIMED A HIT BY
THOSE WHO KNOW

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
114 West Larned St.
TORONTO
191 Yonge Street

LEO FEIST, Inc.
711 Seventh Avenue, New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1228 Market Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Ave

MELODY LANE

MUSIC SALES TAKE BIG BRACE IN OPENING WEEKS OF NEW YEAR

**Orders from All Parts of the Country Indicate That Industry Is
Returning to Former Degree of Prosperity—All
Branches Suffered**

The first few weeks of the New Year are showing a decided improvement in general business conditions in the music publishing industry, which is fast recovering from the slump which overtook the trade during the early part of the past year and continued until recently. Good sized orders from all parts of the country are being received.

One of the chief reasons attributed to the slump is the price, which kept many people from buying several copies as they formerly did when the price was ten for eighteen cents a copy.

Another important factor is the type of song put out by the publishers in order to satisfy the dance craze, and play to the orchestras. These songs, while they made excellent dance numbers, proved unsalable, and not of commercial value. Many orchestras although they plugged the number, as a rule made a special arrangement of it and made it to suit their own particular idea of a snappy dance novelty. The result was that the average girl buying sheet music hardly ever recognized a song played on the piano and bought on the strength of hearing an orchestra play it.

The publishers, therefore, in catering to the orchestras and supplying them with good dance numbers, overlooked the song from a commercial point of view and their salable qualities in the store.

While the mechanical companies to a large extent contribute to the publishers

coffers, they are far from the point of depending on phonograph companies, that with a possible exception or two are in much sorer straits than the publishers.

The necessity of appointing receivers for big reproducing companies proves this. Other roll and smaller mechanical firms have also gone under. With one possible exception, all mechanical reproducing companies' stock is most hopelessly below par, and the salvation of the phonograph industry seems to lay in a liquidation of the trade, eliminating some of the firms. This will, of course, react with equal benefit to the music publishers who are not receiving all of their royalties when due. This is one of the issues of the new form of contract which is being recommended by E. C. Mills, chairman of the Executive Board of the M. P. P. A., to be signed between phonograph companies and publishers. One of the clauses provides that manufacturers shall not be entitled to the ten per cent discount generally deducted, unless the royalties be paid promptly when due.

The general reaction following the war affected the people's buying power and sheet music came in for its share of the slump. Conditions have proceeded toward normal, however, and sales managers are sending full staffs of salesmen out on the road who find that they are able to sell considerably more music than they were able to do last fall. All things point towards a prosperous year for the music publishing business.

SONGWRITERS GET CHECKS

The songwriter members of the American Society of Composers, Authors and Publishers received their checks last week for their respective shares of the quarterly royalties collected by the society during the last quarter of the year of 1921.

Class A writers received \$185 each. All of the writers regardless of their classification, received ten per cent of the total amount divided, and from the remaining sum received pro rata shares according to their respective classifications.

COHAN SONG IN HARVARD

George M. Cohan's famous song "Over There" has found a place in the select Widener library collection at Harvard College. The original of his "Over There," is on exhibition in the library treasury room.

Cohan's work is alongside manuscripts of Maeterlinck, Van Dyke, Dawson and Edith Wharton. There is also on exhibition a pen and ink sketch by Caruso.

COOK PICKS THIS ONE

Al Cook, veteran professional manager of M. Witmark & Sons, and the picker of innumerable song hits has selected another in which he not only has great confidence, but one that he predicts is a "sure fire." It is called "Angel Child," and is by Georgie Price, Abner Silver and Benny Davis. Price is scoring a hit with it at the Winter Garden this week.

LOW RECORD FOR COLUMBIA

Columbia Graphophone stock hit a low record last week when the common went to 1½ and the preferred 6½.

During the past twelve months Columbia stock has steadily dropped, the preferred at one time having sold at 62¼ while the common hit 12¼.

ROSE GOLDBURG TO MARRY

Rose Goldburg of the band and orchestra department of Fred Fisher, Inc., has tendered her resignation to take effect the latter part of the month. Miss Goldburg, who has been with the firm for some time, leaves because of her coming marriage next month to Bert Hart, non-professional.

HARRIS FOR VAUDEVILLE

Charles K. Harris, songwriter and music publisher, has prepared an act for vaudeville and will break it in at one of the out-of-town vaudeville houses within the next week or so, after which it will be seen in New York.

DAVIS PLACES TWO

Benny Davis has written two new numbers which he has placed with Irving Berlin, Inc., "Poor Little Me," a novelty rag ballad, and "You Can Have Every Light on Broadway" (But give me the one little light at home), a topical song in march tempo, are the titles.

SOMERS IN ROONEY ACT

Eddie Somers, of the professional department of Irving Berlin, Inc., has joined the cast of Pat Rooney's act as musical director working in the pit, and will also play with the jazz band in the act.

CARROL WHITE IN NEW YORK

Carrol White, until recently in the Boston branch of Fred Fisher, Inc., is now in the professional department of the New York office as utility singer.

CARPENTER WITH SNYDER

Chester Carpenter, formerly Detroit manager for M. Witmark & Son, is now representing the Jack Snyder Music Publishing Company in that town.

CANADIAN ACT STILL HELD UP

The new Canadian copyright law, passed many months ago is still inactive and no news as to the time when it will become operative is available.

The act will not come into force until the time is fixed by proclamation of the Governor in Council and judging from the present inactivity in connection with it, it will not become operative for many months to come.

During this period of inactivity the United States publishers, writers and authors will continue to go without royalties from the sales of rolls and records made and sold in the Dominion.

QUIGLEY MUSIC CO. STARTS

CHICAGO, Ill., Jan. 16.—The Quigley Music Company announced its opening on Jan. 17 at its newly equipped offices at No. 167 N. Clark street. Open house was had, members of the local music colony as well as hundreds of professional friends visited the new music firm. J. Louis Guyon is the president; Thos. J. Quigley, vice-president and general manager and Ben Garetson, secretary. Quigley recently resigned as western manager for Witmark & Sons. His successor has not as yet been announced by the Witmark officials.

PROFESSIONAL MGRS. TO MEET

Managers of the professional departments of music publishing firms will hold a meeting at 2.30 Wednesday afternoon of this week at the rooms of the Music Publishers' Protective Association. E. C. Mills, chairman of the Executive Board, will preside, and general conditions in professional departments will be discussed.

The regular monthly meeting of the M. P. P. A. Board of Governors took place Tuesday, nothing of special importance being brought up.

FRIEDMAN OUT OF NORTON CO.

Leo Friedman has severed his connection with the Robert Norton company, of which firm he was general manager. The firm will reorganize its staff shortly, previous to moving across the street on Forty-sixth Street, to larger quarters.

FISHER GETS NOVELTY

Fred Fisher, has taken over a new song by Billy Hueston, Murry Roth and Georgie Bennett. The number is a novelty ballad, entitled "With Tears in My Eyes, I'm Laughing at You."

BOYLE WITH JACK SNYDER

Andy Boyle, formerly connected with different publishing firms in the city is now in the professional department of the Jack Snyder Music publishing company.

SYBIL VANE WRITES SONG

Belwin, Inc., has taken over a new song, "The World is Just a Beautiful Song," a high class ballad by Sybil Vane, the English prima-donna, and Lou Breaux.

"ASLEEP IN THE DEEP" FOR FILMS

Arthur J. Lamb, who wrote the lyrics of the famous song "Asleep in the Deep," has prepared a motion picture scenario based on the story of the song.

TRIANGLE COMPANY MOVES

The Triangle Music Co. has taken possession of its new quarters in the Broadway Central Building at 51st street and Broadway.

FISHER RELEASES COMEDY

Fred Fisher has written a new blues comedy number entitled "Marriage," a fox-trot song which is being released this week.

"GOOD-BYE JAZZ" RELEASED

The Big Four Music Co., a new publishing house has released a novelty number called "Good-bye Jazz, Hello Melody."

THE LEADSHEET

Arranged by M. H. S.

Kerry Mills, who is staging a come-back with the aid of "Somebody" and "Della-Rhea," two clever fox-trots, is of the opinion that the music publishing business, for one thing, is in need of a smashing hit—a real one that will start the folks going to the music stores again. Mr. Mills, who has written many hits in the past, does not claim to have one of these super-hits up his sleeve, but says the time is ripe for some publisher somewhere to deliver one for the benefit of the entire music publishing industry.

When the professional department staff of Irving Berlin, Inc., expected Charlie Rosoff back from Hartford, a full-fledged benedict, they ranged themselves behind the doors and along the walls. Everybody had something that they were going to throw at poor Charlie. When the newly married man came through the door, a terrific barrage was let down and he sprawled on the floor for a moment or two and it looked serious. But he scrambled to his feet quickly and with his hand clasped around a roll of bills that Murray Ritter threw at him, and which was a present from the boys. Charlie doesn't remember being hit by anything but the bills.

Abe Holtzman, head of the band and orchestra department of Remick's, and Joe Weber, National President of the American Federation of Musicians, have been taking lunch together for the past seven years. Since the advent of Freeman's they arrive promptly at 12:15 and immediately tuck the napkin under the chin or something like that. A friend happened to sit at their table the other day and asked Weber how it was that he walked up from below Forty-second street every day and passed many restaurants on the way. "Well," said Weber, "I'm giving my friend Holtzman inspiration for a new march he is writing." Turning to the one time "March King," the inquisitive one inquired what the new title was. "The March of the Chiropractor," answered Holtzman, and then they started kicking under the table. "Say, Abe, you're not going to put out a piece like that, for God's sake change the title," advised the friend. But how should the guy know that the National President of the Musician's Federation was also a chiropractor?

Jimmy McHugh, professional manager of Jack Mills, Inc., plays the piano every Tuesday night at the N. V. A. Clown Nights. Which puts him in the immortal class of the impartial pianists. For how many professional managers can, careless like, play the other fellow's tunes and give him a boost when they didn't have to. However, the night that the "Shuffle Along" company played there, the way Eva Taylor sang "Dear Old Southland" ought to have repaid Jimmy for playing a lot of other tunes.

The other day, we were shown an old slip of paper, on which were two agreements whereby, on one side, Frank Craven sold the lyric of a song for the sum of four dollars and on the other side of the paper the music of the song was sold by Ernest R. Ball for ten dollars. The paper was twenty years old. Fourteen bucks would just about buy a quart now.

Billy Cripps sang "Hello Prosperity," at the Columbus Circle branch of the Lion's Club composed of business men, and a two-hour discussion followed John Bratton's excellent idea incorporated in the song.

McKINLEY MEN ON ROAD

The four members of the McKinley Music company's sales staff, have gone on the road this week and will pay particular attention to the firm's new song, "Italy" and "My Hawaiian Melody." Paul Elwood, sales manager, goes South.

BURLESQUE

AMERICAN LOSES HOUSES AND SHOWS

SCRIBNER CANCELS MANY

The American Burlesque Circuit shows did not open at the Star and Gayety, Brooklyn, the Gayety, Baltimore, and the Capitol, Washington, on Monday. Sam A. Scribner, general manager of the Columbia Amusement Company, which corporation controls these houses, cancelled them.

While Scribner states that he cancelled these houses, it is learned from others in the Columbia Amusement Company that I. H. Herk, president of the American Burlesque Circuit had previously cancelled all these houses to take effect on Saturday of this week. This, Herk denies, but he does say, however, that two weeks ago he notified the Columbia Amusement Company that the American shows would discontinue playing the Gayety, Baltimore, on and after Saturday of this week. Herk also pulled an American Circuit show ("Ting-A-Ling") out of the Bijou, Philadelphia, as announced in last week's CLIPPER, on Sunday of last week.

Other shows that had been on the American Circuit up to the Saturday night of last week, opened at the houses mentioned. The "Grown Up Babies" closed in Milwaukee, Saturday night, and left on the 10:30 train that night for New York and arrived in time to play the matinee Monday at the Gayety, Brooklyn, the curtain going up at 2:45. "Harum Scarum" closed at the Orpheum, Montreal, Saturday night, and opened at the Star, Brooklyn, Monday. Mike Kelly's "Cabaret Girls" was dropped from the circuit last week. They closed at the Academy, Buffalo. Kelly reorganized a company, and jumped to the Gayety, Baltimore. "Puss Puss" closed in Hartford, Saturday, and opened in Washington at the Capitol.

There are only two more shows left on the American Circuit that are controlled by Columbia Circuit show owners—William S. Campbell's "Whirl of Girls," which closes in Milwaukee next week, and Max Spiegel's "Social Follies."

The officials of the Columbia Amusement Co. have in their possession a telegram sent to the manager of the Gayety Theatre, Baltimore, last Saturday afternoon, from New York which reads as follows: "Harry Hedges, manager of the Gayety Theatre, Baltimore, Md. You play 'Broadway Scandals' next week. Signed Sam A. Scribner." Hedges called the New York office about this and found that no telegram had been sent by anyone from the Columbia Amusement Co. The telegram was forwarded to New York and traced to the Western Union office on Broadway, near Fourteenth street, which office is a short distance from the Olympic Theatre.

It has been learned that the Columbia Amusement Co. no longer controlled any stock in the American Burlesque Circuit, but members of that circuit own stock in the American Circuit. There was a rumor on Broadway early this week that several officials of the American Circuit would tender their resignations this week. This could not be confirmed, however, at the time of going to press.

The shows laying off this week that were to play American houses are "Bathing Beauties," booked for the Star; "Miss New York, Jr.," at the Gayety, Brooklyn; "Girls From Joyland," Capitol, Washington, and "Broadway Scandals," at the Gayety, Baltimore.

Scribner stated Monday that the Empress, Cincinnati, would close this Saturday, as it had been sold to a real estate firm. He also said that the Academy, Buffalo, was to be sold and this house would close very shortly. Both of these

houses are controlled by the Amalgamated Company.

I. H. Herk received the cancellations for the houses in question on last Friday morning, it is said.

HARRY CLARK IS DEAD

PATERSON, N. J., Jan. 13.—Harry Clark, treasurer of the Orpheum Theatre, died suddenly in his room here this afternoon. He was about thirty-three years of age. Clark had been in the box office of the Orpheum the past seven years.

It is supposed that indigestion was the cause of his death. He had eaten an orange in the afternoon while in the box office and complained a short time later of severe pain. He left the office and went to his room, where he died a few hours later.

Harry was a son of William (Biff) Clark; his brother, Sammy, is manager of the Rose Sydel London Belles Company.

Elk's Services were held Sunday evening by the Newark Lodge and interment was made on the 16th.

AM. SHOWS OUT OF NEW LONDON

New London, which has been playing the first two days of the week after Boston, of the American Circuit shows, has not taken kindly to these shows, so the American Circuit has decided to discontinue playing there after Jan. 23rd. The "Little Bo Peep" will be the last show to play there.

FRANCES CORNELL CLOSING

Frances Cornell, leading woman of the "Mischief Makers," will close with that show in Poughkeepsie, Saturday night. Chuck Wilson closed with the show in Hoboken last Saturday night. Miss Cornell gave her notice to Manager Sullivan to close in order to accept some vaudeville time.

RE-CASTING "SUGAR PLUMS"

The "Sugar Plums," playing this week at the Casino, Brooklyn, is being recast and new numbers being interpolated by Ray Perez. Joe Freed and Harry Coleman, two principal comics, will remain in the cast which is expected to have but few changes.

WACHTER HAS TUBERCULOSIS

PLATTSBURGH, N. Y., Jan. 14.—Sig Wachter, former burlesque and vaudeville agent, is in this town, and is suffering with tuberculosis. He will be glad to hear from any of his old time friends. Wachter was the first agent of the "Social Follies."

WEBER PLACES MANY

Ike Weber has cast people for the following acts. "Yes, My Dear" Company, twelve people. Ten people for the "Pearls of Pekin," and eleven people for "Argentina," all booked up to June. He has two more acts in rehearsal now.

GRANT GIVES CAR TO WIFE

John O. Grant, straight man of the Lena Daley and her "Kandy Kids," presented his wife, Babe Healy Grant, with a five-passenger Briscoe automobile while the show was playing Washington a short time ago. The car is now in Washington.

VICTROLA FOR MISS CANTER

Lynn Canter was given a victrola on her twenty-sixth birthday last week, while the show was playing the Empire, Newark, by Gus Fay and the members of the "Folly Town" company.

MARTHA WHITE OUT OF SHOW

Martha White, who recently joined Lena Daley and "Kandy Kids," did not appear at the Gayety, Brooklyn, on Monday of last week, when the show opened there. She is no longer with the company.

NEW CIRCUIT FOR STOCK FORMED

FIVE HOUSES NOW OPEN

A new burlesque stock circuit has been formed which comprises the houses controlled by the Columbia Amusement Co. that have been on the American Circuit up to last week. For this week, shows formerly on the American Circuit, are playing these houses, except the Bijou, Philadelphia, which is already in stock. The shows now playing these houses will be turned into stock, commencing next week. "Harum Scarum" will go to the Gayety, Brooklyn, from the Star, and is now rehearsing a new book which will be kept on until they play all the houses.

Irons and Clamage will close their "Whirl of Gayety" at the Majestic, Jersey City, Saturday night, and will open on the new stock circuit Monday, it is said, in Baltimore. The cast will be cut down to seven principals. By taking this show off the Columbia Circuit, the week after Jersey City will be filled in, the shows going direct, after this week, from Jersey City to Providence.

There will be from three to five more houses on the new circuit after next week, it is claimed.

The policy of the new circuit will be carried out very much on the same idea of the stock circuit, which Irons & Clamage had a few years ago in Chicago, Detroit and Indianapolis. The principals will move each week from city to city. The chorus will remain intact at each house where new numbers will be staged weekly, the new show sending their numbers a week in advance. A scenic artist will be at each house and will paint new scenery every week. The show will remain the same until it starts to repeat, and then a new book will be staged.

Word came from Montreal Monday that the Orpheum, that city, which is playing the American attractions, would close this Saturday night and that the owners of the house would place stock burlesque in that house at once. This house will not be on the regular stock circuit but will be run independently, and the company will remain at this house.

It was stated that "Ting A Ling," which is playing there this week, will also close its season at the Orpheum and will not go to Buffalo.

The new burlesque stock circuit will run for the present, it is said, from the Star, Brooklyn, to the Gayety, Brooklyn, to Baltimore, Washington and to the Bijou, Philadelphia.

EDDIE MILLER WELL AGAIN

NEWARK, N. J., Jan. 16.—Eddie Miller, musical director of Miner's Empire, was discharged from the City Hospital Saturday, where he was confined the past two weeks with an attack of pneumonia. He will return to work next Monday.

EDWARDS BACK AT WALNUT ST.

LOUISVILLE, Ky., Jan. 17.—Gus Edwards' Novelty Orchestra is back at the Walnut Theatre here after an extended tour of the Eppley System of Hotels through the West.

KANE AT WINTER GARDEN

Johnny Kane opened at the National Winter Garden on Monday. William Wainwright closed at this house last Saturday night.

HARRIET FRANKLIN SIGNS

Harriet Franklin is the new ingenue prima donna with "Harum Scarum." She joined the show last week in Montreal.

"KNICK KNACKS" AT THE COLUMBIA IS GREAT COMEDY SHOW

Harry Hastings' "Knick Knacks," featuring Tom Howard, at the Columbia this week is the best show from the comedy point of view that producer has given Columbia patrons that we can remember. In fact, it is one of the best laughing shows that has been on the Broadway house this season. It is also rich in musical numbers, costumes and scenery. It contains all the elements that make up a lively and amusing performance.

The program states that Howard is responsible for the book, which has material of value. The music, catchy and tuneful, was written by Hughy Schubert. Solly Fields staged the numbers.

Hastings has a good-looking chorus and a lot of girls who are not afraid to sing. The costumes are beautiful. The coloring effects blend nicely and several sets are novel in design and striking in style.

Howard is making his first appearance at the Columbia this week and his success was instantaneous Monday afternoon. Howard is one of the most natural and finished comedians we have seen in many a day in burlesque. Like Don Barclay, he is one of the most copied comedians we have in this branch of the business. This young man does a "booby" comedy role that is original. His make-up is composed of a putty nose and a few lines on a white surface. He is tall and thin, wears tight fitting clothes to make him look more so. His style of work is natural, he works easy and has mannerisms that are unusual. We have seen bits and scenes done by other comedians, that Howard offers, but never do they go over as well as when he does them. It is the way he does them and his personality that gets them over. Howard is a comedian of merit and they sure liked him at this house. Everything he does and says registers.

Mattie "Billie" Quinn, bubbling over with personality, looking prettier than ever, went big in the soubrette role. Miss Quinn captivated her audience with her dancing and the way she put her numbers over. She is a fast soubrette and acquitted herself very nicely. Her dresses are delightful to the eye.

A sweet and comely young ingenue is Irene Leary, who is a very attractive brunette. Miss Leary is pretty in figure, she dances gracefully and renders her numbers cleverly, away from the style of most ingenues. She has a natural manner of working. Her costumes have been selected with good taste.

Helen Fordyer, who is on the program as "the pocket edition of Galli-Curci," was known in vaudeville as Baby Helen a few years ago. Miss Fordyer has a high pitched voice which she uses to fine advantage.

Maurice Cole is in several of the scenes and does well, but scores with his dancing. He appears in several numbers and does a specialty that proved a big hit.

Phil Peters is doing second comedy acting as a foil to Howard, doing his "Dutch" character. He is amusing.

John Mack, as a character man, does well. His part of "Dr. Jekyll," an insane actor in the asylum scene, is excellent.

Lew Denny is taking care of the straight part and gives a good account of himself.

Joe Lang, Frank Vetrano and George Namoli play bits and do well.

The opening shows a scene in Lower California on a ranch, with the mountains in the distance. Five men, Cole, Denny, Lang, Mack and Namoli are singing while playing a game of cards. This is a pretty setting, the effects are very good.

Howard's entrance is gained through a trunk, which had been delivered to the owner of the ranch. On opening the trunk Howard steps out. He was no time getting his audience when he had them, he just kept them laughing to the finish of the show.

In Miss Quinn's number, "Pucker Pp and Whistle," this young lady and Cole introduce a neat and clever dance.

The "motion picture" bit in the first scene proved a big laughing scene. Howard, Peters, Cole, Denny, Miss Leary and two of the trio were in it.

Miss Fordyer did well in her singing specialty in one, singing the "Magic Flute."

The "hold up" scene is one of the best comedy scenes in the show. We have seen this bit before on many occasions but Howard has twisted it around and given it a different finish. Howard, Peters, Vetrano, Namoli, Lang and Miss Quinn do it. The scene went over big and it was well done.

The "insane asylum" scene offered good acting as well as plenty of humor. Howard, Peters, Mack, Lang, Denny, Cole and the Misses Quinn and Fordyer appeared in it.

Toward the end of this scene Maurice Cole offered a dance called the "Lunatic Dance" in which he offered an acrobatic dance, that hasn't been seen in burlesque around here this season. He uses a comedy make-up and comedy misfit clothes.

(Continued on page 27)

DRAMATIC and MUSICAL

"HE WHO GETS SLAPPED" NEW GUILD PLAY FINELY PRESENTED

"HE WHO GETS SLAPPED," a play in four acts by Leonid Andreyev. Produced at the Garrick Theatre Monday night, December 9.

CAST

Tilly Phillip Leigh
Polly Edgar Stehli
Briquet Ernest Cossart
Mancini Frank Reisher
Zindida Helen Westley
Angelica Martha Bryan Allen
Estelle Helen Westley
Francis Edwin R. Wolfe
He Richard Bennett
Jackson Henry Travers
Consuelo Margalo Gillmore
Alfred Bezano John Rutherford
Baron Regnard Louis Calvert
A Gentleman John Blair
Wardrobe Lady Kathryn Wilson
Usher Charles Cheltenham
Conductor Edwin R. Wolfe
Pierre Phillip Loeb
A Sword Dancer Renee Wilde
Ballet Master Oliver Grimes
Ballet Girls Vera Tompkins,
Anne Tonnetti, Marguerite
Wernimont, Frances Ryan.
Actresses in Circus Pantomime—
Adele St. Maur, Sara Enright.
Thomas, a Strong Man
Dante Voltaire
A Snake Charmer Joan Clement
A Contortionist Richard Coolidge
A Riding Master Kenneth Lawton
A Juggler Francis G. Sadtler
Acrobats
Sears Taylor, Luigi Belastro

"He Who Gets Slapped" has been produced in Berlin and Paris, but it remained for the Theatre Guild to present this ironical play in English for the first time. It is the story of a man of high social rank and literary importance. The world has been cruel in its treatment of him, he loses his wife, and his work has been stolen. He decides to leave his own little world which has treated him with all the brutality that the playwright can lay to the quality of fate, and he joins a circus, a provincial one at that, and becomes a clown, traveling in the south of France.

His feelings doubtless are that in view of the fact that his wife and friend have made a clown, and one who is born to be slapped, of him, that he might as well assume the role in real life.

The new clown was a genius in making the public laugh, and such is the irony of the author that the audience is in reality laughing at itself. The new clown's antics aroused the amusement of his audience when he was slapped, and in this way he seeks to demonstrate his bitter cynicism against the tawdry background of a circus. He has a string of characters on which he may sound the notes of pessimism and anarchy that combine perfectly to make these sarcastic scenes.

There is the youthful circus rider who was always reared in the strictest innocence of life, that she may find a rich husband who will support her father. An old rone of a baron wins her at last, since she will not surrender on any other terms than marriage. But the clown, who sees all this, defeats life to the extent of halting the sacrifice of youth and purity. Consequently he poisons himself and the girl. The rest of the existence is just as distorted.

The trusting proprietor is deceived by his wife, who combines the perils of training tigers with keeping the accounts of the show. The author, Andreyev, seems to have drawn every character in the play with hatred for whatever evil there was in them, yet the purity of the girl circus rider ends in murder and the honesty of the clown brings him suicide.

The scenes of the play are crowded with dancers, acrobats and the motley crew of the circus. Most of the action is fast, yet bitter and acrid to the end. A bit of condensation around the work of the Italian impostor would not hurt, for he is not the central figure of the play.

A picturesque background has been de-

signed by Lee Simonson for the drama which is supposed to pass in an ante chamber near the circus arena. The costumes were gay and all of the acting done in admirable manner. Richard Bennett as the clown gave a superb performance. It was not an easy role by any means, yet Mr. Bennett did it with his accustomed artfulness and understanding. Miss Margalo Gillmore made the young heroine irresistible. Louis Calvert was the old baron and Helen Westley the lion tamer, and, like the rest of the cast, was always adequate.

"ROSA MACHREE" ENTERTAINING PLAY AT LEXINGTON

"ROSA MACHREE," a comedy in four acts, by Edward E. Rose. Produced at the Lexington Theatre, on Monday night, January 9.

CAST

Brian Delaney Clarence Derwent
Rachel Goldran Sonia Marcelle
Gordon Brae Ryder Keane
Lucius Marley Charles Esdale
Cyril Lardon Harry Green
Rosa Goldran Julia Adler
Ellen Carew Mabel Allen
Lady Ethel Carew Lucy Beaumont
Lord Ragdon Fuller Mellish
Wharton Austin Huan

"Rosa Machree," by Edward Rose, the veteran playwright is a sort of Yiddish "Peg O' My Heart" in which Miss Julia Adler, daughter of Jacob Adler, makes her debut on the English speaking stage. Much of the piece is ordinary, but the interest is held throughout and the result is entertaining. Miss Adler gave evidence of a good deal of ability, and sustained an emotional scene at the end of the third act, in a way that was surprising.

Rosa of the story, is equipped with an Irish father, and a Jewish mother, the father being of English parentage, whose austere parent cast him off when he married against his will. However, the Jewish strain predominates in Rosa's make-up, and the effect of dropping this boisterous creature into the midst of a sedate English household may be readily imagined.

The play begins with the elopement of Lord Ragdon's son with a Hebrew girl, and years later the displeased father, Lord Ragdon, offers to adopt the young daughter, provided that the mother will agree to refrain from seeing the child, etc. This is done with the aid of an old time melodrama lawyer, and without the knowledge of the girl.

Later the action is given over to the British aristocracy who are trying to get accustomed to the peculiar girl with an accent from the East-side of New York. This part is humorous and some tragedy is supplied in the succeeding act. This comes when the mother crosses the sea from America and installs herself in the kitchen of Lord Ragdon as a maid of some sort, and her identity is unknown for the time being, for the mother wishes to be near her daughter. The action speeds up as the complications made by the lawyer who brought the girl over-seas are straightened out. There is an unusual scene when the daughter flies to her mother's arms screaming with joy, at the end of the third act. Sonia Marcelle as the mother gave a very touching performance that was both truthful and restrained.

The play ends, when an English Lord who has been masquerading as a butler in the Ragdon household, makes known his identity and love for Rosa.

Others in the cast beside Miss Adler and Sonia Marcelle were more than sufficient. Fuller Mellish, as Lord Ragdon the English-Irish Lord, acquitted himself in good style, Clarence Derwent, as the Irishman, Brian Delaney, did remarkably well, considering the fact that he is English who do not take on a correct Irish accent often.

"THE BLUE KITTEN" TUNEFUL AND CLEVER SCORES BIG HIT

"THE BLUE KITTEN," a musical comedy adapted from "Le Chasseur de Chex Maxims." Music by Rudolph Friml. Book and lyrics by Otto Harbach and Wm. Cary Duncan. Produced at the Selwyn Theatre, Friday night, January 13th.

CAST

Gigals, a Parisian bon vivant, Victor Morley
Theodore Vanderpop, head waiter and hall porter at the "Blue Kitten" restaurant, Joseph Cawthorne
Durand, manager of the "Blue Kitten" George Le Soir
Octave, Theodore's nephew Robert Woolsey
Fifi, a cloak-room girl, Berry Barlow
Totoche Lillian Lorraine
Arman Duvelin, a Marquis Douglas Stevenson
Mme. Lucille Vanderpop, Theodore's wife Jean Newcombe
Madeleine Vanderpop, his daughter Lorraine Manville

"The Blue Kitten" is an imported romance by Yves Mirande and Gustav Quinson, thoroughly Americanized by Otto Harbach and Rudolph Friml. Under the superintendence of Arthur Hammerstein, Edgar Selwyn, Julian Mitchell and Leon Errol evolved the piece into a gala comedy with music, that had no trouble in keeping the audience in high spirits the whole of the evening.

The scenes are in and around Paris, with a plot that popped up now and then amidst the comedy; the Blue Kitten Restaurant in Paris and Vanderpop's Chateau are two of the acts. Joseph Cawthorne, playing Vanderpop, a head waiter, was chief comedian; Miss Lillian Lorraine, who made her first appearance on the stage since she suffered an injury to her spine, played the part of Totoche, a well known member of the chorus of the Follies Bergere; Douglas Stevenson was a marquis and Dallas Wellford was his tutor, Monsieur Popinet. With this cast, plus specialty entertainers, the show proceeded merrily on its way.

Joseph Cawthorne, as usual, was spontaneous and worked hard though smoothly, with his role which was to supply the major portion of the comedy. In addition to some topical verses, he sang "The Best I Ever Get is the Worst of It," which told of his married life and was one of the brightest spots of the entertaining show.

Lillian Lorraine, appeared more beautiful than ever, was a surprise to her admirers, with her seemingly perfect health. She sang and danced with her old time energy, and also assured her friends that her recovery was complete; for if anyone doubted her faultless back was much in evidence.

May Kitchen, a new dancer delighted the audience with her wonderful steps, and manner in which she worked. The versatile and dainty dancer would have atoned for any part of the show that had fallen below par in the estimation of the theatre-goers. Lorraine Manville was another dainty miss who, as Madeleine Vanderpop, daughter of the head waiter, did wonderfully well with her role. Douglas Stevenson formerly seen in Fred Stone's shows proves himself a dancer who works equally well in different surroundings. The rest of the cast did all that was expected of them, and helped make the play a success.

Rudolph Friml has written some uncommonly good melodies and the show has to its credit many pretty pieces of music. Arthur Hammerstein has supplied an expensive production, plus a beauty chorus, all of which contributed to make of "The Blue Kitten" a diverting musical play with success assured for some time to come.

"GREENWICH" SHOW LEAVING

The "Greenwich Village Follies" takes to the road next week, after a four months run at the Shubert Theatre. The first appearance of the show out of New York will be Philadelphia where it will run three weeks. With three weeks following to be spent on the road the show will finally wind up in Boston to remain the remainder of the season. The show will open next season at Chicago.

"THE S. S. TENACITY" FINELY ACTED COMEDY AT THE BELMONT

"THE S. S. TENACITY," a comedy in three acts from the French of Charles Vidrac, presented by Augustin Duncan at the Belmont Theatre on Monday afternoon, January 2, 1922.

CAST

Therese Miss Marguerite Forrest
Widow Cordier
Miss Jennie Dickerson
Bastien George Gaul
Segard Tom Bowers
Hidoux Augustin Duncan
An English Sailor Claude Cooper
A Young Workman, Howard Clancy
Another Workman
Robert H. Forsythe
An Old Workman, R. Henry Handon

With little to distinguish it from other plays but the fine quality of the acting done by the accomplished performers, the "S. S. Tenacity" opened at the Belmont last Monday afternoon. The piece is played slowly, in order to stretch it out to the full length, seemingly expected by modern audiences. It is in three acts, has but little action, and is mainly an exact, realistic study.

Two French soldiers, demobilized, decide to emigrate to Canada. One of them, Segard, played by Tom Powers, a quiet, unassuming, introspective chap, is not very keen about going, but is prevailed upon to go by his friend Bastien, who has none of Segard's characteristics, but is a quick, irresponsible young man. The two comrades reach the seaport, where they are to embark for Canada, but finding the boat, the S. S. Tenacity, under repairs and not sailing until the day following, they put up at a little inn.

In the hostelry is employed a sweet little waitress, exceedingly well played by Marguerite Forrest, with whom Segard the quiet falls in love. He confides in her all his plans, but only dreams of having her, being too shy to tell her of it. His comrade, Bastien, however, only needs a little while alone with her to get her for his own. The getting is done in as artistic a scene of seduction as our best Broadway sex plays show. When Segard gets up in the early morning, ready to go aboard the S. S. Tenacity, he finds that his comrade has left him flat. He has eloped with the little waitress. Only going to Canada in the first place because his chum was, Segard nevertheless sails, thinking that Canada is just as good a place as anywhere else. Whether they will meet there or not is left an open question.

Tom Powers as Segard is splendid as the hesitating suitor. George Gaul as Bastien was so real in the part as to seem living it. Miss Forrest, evidently a newcomer, unearthed a quality of acting as beautifully smooth as a first-grade pearl. Augustin Duncan played the part of a sophisticated old seafaring man in his usual masterful manner.

PLAYBROKER'S MOTHER DIES

The mother of Miss Mary Kirkpatrick, theatrical producer and play broker, died on Thursday in a sanitarium in New Jersey of heart disease. Prior to her death, Mrs. Kirkpatrick resided with her daughter. The deceased leaves besides Miss Kirkpatrick, two sons, one a playwright and the other an attorney.

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Vernon Stiles, Glenn & Jenkins—Hackett & Delmar Revue—Valeska Suratt & Co.—Laura & Billy Dreyer—Gallagher & Sheehan—Dave Roth. Riverside—Kay, Hamlin & Kay—Peggy Carhart—Langford & Fredericks—Sybil Vane—Frank McIntyre & Co.—Quixey Four—Williams & Wolf—Great Leon.

Colonial—Morton & Jewell—Harry Johnson—Sheila Terry & Co.—Powers & Wallace—Parlor, Bedroom and Bath—Leavitt & Lockwood—Belle Baker—Samaroff & Sonia.

Alhambra—The Luster—Bernard & Garry—Beaumont Sisters—Redmond & Wells—Sophie Tucker & Co.—Wilson Bros.—Harry Langdon Co.—Elsie & Paulsen.

Royal—El Cleave—Tango Shoes—Mabel Burke—D. D. H.—Gallagher & Shean—Frank DeVoe & Co.—Florence Nash—Ruth Royce—Mme. Herman.

81st Street—Jack Norworth—Bert Erroll—Holmes & LeVere—Erwin & Jane Connelly—Marcelle Falette—Eight Blue Demons.

Broadway—Boyle & Bennett—Joe Laurie, Jr.—Courtney Sisters and Band—Moore & Jane.

Coliseum (Second Half)—Casting Campbells—Profferting—Johnny Burke.

Fordham (First Half)—Johnny Burke—Singer's Midgets. (Second Half)—Singer's Midgets.

Franklin (First Half)—Reddington & Grant—Sabbott & Brooks—Vaughn Comfort—Davis & Darnell—Bert Fitzgibbons—Anatol Friedland & Co. (Second Half)—Three Denoise Sisters—Spencer & Williams—Kane & Herman—Joe Laurie, Jr.—Dummies.

Hamilton (First Half)—Rice & Werner. (Second Half)—Davis & Darnell.

Jefferson (First Half)—Ceyne Troupe—Spencer & Williams—Dummies. (Second Half)—Welch, Mealy & Montrose—Anatol Friedland.

Regent (First Half)—Sylvia Clark—Kane & Herman—Three Denoise Sisters. (Second Half)—Reddington & Grant—Bert Fitzgibbons.

BROOKLYN

Orpheum—The Stanleys—Jed Dooley—Clayton White & Grace Leigh—Pressler & Klais—Bessie Clayton & Co.—Arnaut Bros.—Juliet—Olsen & Johnson.

Bushwick—Kate & Wiley—Lon & Paul Murdock—Mme. Beeson Co.—Jack Osterman—Franklyn, Charles & Co.—Rae Samuels—Harry Watson & Co.—Al Herman—Coradino's Animals.

Flatbush—Harry Johnson—McLaughlin & Evans—Margaret Young—Sawing a Woman in Two.

Riviera (First Half)—Artistic Treat—Wells, Virginia & West—Profferting—Oklahoma Bob Albright—Sawing a Woman in Two. (Second Half)—Sabbott & Brooks—Rice & Werner—Vaughn Comfort.

Far Rockaway (Second Half)—The See Backs—Wells, Virginia & West—Sawing a Woman in Two—Oklahoma Bob Albright—Sylvia Clark—Lightner Sisters & Alexander Revue.

BALTIMORE

Maryland—Frank Brown—Joe Cook—Alexander Bros. & E.—Scott Lads & Lassies—Fritzi Scheff—Doris Duncan—Wm. Rock & Co.

BOSTON

Keith's—The Cromwells—McWaters & Tyson—Lew Dockstader—Charlie King & Co.—Solly Ward—Ethel Levey—Wayne & Warren—Lola Gilie & Co.

BUFFALO

Shea's—Unusual Duo—Handers & Melliss—Eleanor & Williams—Edith Taliaferro & Co.—Ben Welch—Kaufman Bros.

CLEVELAND

105th Street—Richard Keane—Chic Sale—Tennessee Ten.

Keith's—Foley & LaTure—Page, Hack & Mack—Paul Decker Co.—Sandy McGregor—Four Mortons.

COLUMBUS

Keith's—The Joannys—Rome & Gaut—Jack LaVier—Lew & Gene Archer—Dolly Kay—B. A. Rolfe's Revue.

CINCINNATI

Keith's—The Belois—Clinton & Rooney—Jim Williams—Bessie Clifford—Roger Imhoff Co.—Wylie & Hartman.

DETROIT

Temple—James J. Morton—Clara Howard—Blinn & Grill—Daisy Nellis—Haig & Levere—Eddie Leonard.

ERIE

Colonial—Bob & Tip—Dress Rehearsal—Dotson—Herbert & Dare—Healy & Cross.

GRAND RAPIDS

Empress—The Van Cellos—Fisher & Gilmore—Stewart & Mercer—Burt & Rosedale—Yvette Ruge.

HAMILTON

Lyrio—Larry Comer—Hegedus Sisters—Tom Smith & Co.

INDIANAPOLIS

Keith's—Reck & Recker—Transfield Sisters—Joe Towle—Elida Morris—Gordon & Day.

LOUISVILLE

Mary Anderson—Hermant & Shirley—Loyal's Dogs—Wm. & Joe Mandell—Ivan Bankoff Co.—Bert & Betty Wheeler.

LOWELL

Keith's—Willie Solar—George & Ray Perry—Vernon—Mack & LaRue—Grey & Old Rose—Not Yet, Marie.

MONTREAL

Princess—Potter & Reuter—DuFor Bros.—Wilson Aubrey Trio—Raymond Bond & Co.—Craig Campbell—Florence Walton Co.—Lew Brice—Shadowland.

PHILADELPHIA

Keith's—Brenan & Rule—Dooley & Sales—Ames & Winthrop—Watson Sisters—McDonald Trio—Ella Retford—Ella Bradna—Houdini—McLellan & Carson.

PITTSBURGH

Davis—Cressy & Dayne—Ona Munson & Co.—Four Casting Mellors.

PORTLAND

Keith's—U. S. Jazz Band—Joe Bernard & Co.—Musical Gerald's—Weber Girls—Millicent Mower—Hinkle & Mae.

MAUDE

VAUDEVILLE BILLS For Next Week

PROVIDENCE

Keith's—Bezzin & White—Casey & Warren—Bobby Bernard & Co.—Burke & Durkin—Sidney Phillips—Gertrude Hoffman & Co.

QUEBEC

Auditorium—Valda & Co.—Hickey & Hart—The Nagafys.

ROCHESTER

Temple—Geo. McFarlane—J. & E. Mitchell—C. & F. Usher—Norwood & Hall—Reynolds & Donegan.

SYRACUSE

Keith's—Miller & Capman—Josephine Dunfee & Co.—Fenton & Fields—Walter C. Kelly—Niobe.

TOLEDO

Keith's—Willie Rolfs—Joe Darcy—Silber & North—Vokes & Don—Rolls & Royce.

TORONTO

Shea's—The Norvells—Hobson & Beattie—Burt Baker & Co.—Pietro—Seed & Austin—Cansinos & Watkins—Daphne Pollard.

WASHINGTON

Keith's—Enos Frazier—Juliette Dika—Valerie Bergere—Billy Glason—Mrs. Irene Castle—Rae Eleanor Ball—Jay Vele.

YOUNGSTOWN

Hippodrome—Sharkey, Roth & Witt—Burns & Freda—Theresa & Wiley—Gene Greene—Wilfred Clarke Co.

ORPHEUM CIRCUIT

CHICAGO

Palace—Pearl Regay—Jack Rose—Corine Tilton Revue—Weaver & Weaver—Gautier's Bricklayers—Zelaya—George & Mae LeVere.

Majestic—Franklyn Ardell—Sammy Lee & Lady Friends—Harry Delf—The Rios—Pearson, Newport & Pearson—Gautier's Toy Shop.

State Lake—Henry Santrey—Harry & A. Seymour—Felix Adler & Ross—Four Haley Sisters—Butler & Parker—Staggole & Spier—Techow's Cats.

DENVER

Orpheum—Santos & Hayes Revue—Frank & Milt Britton—Al & F. Stedman—Sophie Kassmir—T. & K. O'Meara—Jack Kennedy.

DULUTH

Orpheum—Rooney & Rent—Julia Nash & O'Donnell—Shriner & Fitzsimmons—Crawford & Broderick—Ann Grey—Prosper & Merritt.

DES MOINES

Orpheum—Kitty Gordon—Chas. Harrison—Joe Bennett—Von Hoven—Bill, Genevieve & Walter—Marjorie Barrack—Toney & Norman.

EDMONTON AND CALGARY

Orpheum—Leo Zarrell—LaBernicia—Boyce Combe—Keane & Whitney—Patricia & Delroy—Howard's Ponies—Mrs. Sydney Drew.

KANSAS CITY

Orpheum—Adelaide & Hughes—Harry Fox—Chabot & Tortoni—Marshall Montgomery—Ritter & Knappe—Silvia Loyal—Kramer & Boyle.

Main Street—Bally Hoo Trio—Ben E. One—Elsie Ryan—Brisco & Raub—Old Time Darkies—Frances Kennedy—Anderson & Yvel—Dainty Marie.

LOS ANGELES

Orpheum—Ed Janis Revue—Harry Holman—Rockwell & Fox—Raymond & Shram—Lucas & Inez—Moss & Frye—Worden Bros.—Howard & Clark—Demarest & Collette.

LINCOLN

Orpheum—Kitty Doner—J. Rosmond Johnson—Green & Parker—Moody & Duncan—Ed E. Ford—Lohse & Sterling—Margaret Taylor.

MILWAUKEE

Palace—Bailey & Cowan—Modern Cocktail—Kenny & Hollis—Three Melvin Bros.—Lewis & Rogers—The Hennings.

Majestic—Helen Keller—Oscott & Mary Ann—Jean Granes—Swift & Kelly—Ruth Budd—The Sharrucks—Bowers, Walters & Crook.

MEMPHIS

Orpheum—Ernest R. Ball—Harry Conley—Mel Klee—Three Bennett Sisters.

MINNEAPOLIS

Orpheum—Hal Skelly—Ruby Norton—Miller & Mack—Ed Morton—Harry Kahne.

Hennepin—Dance Fantasies—Ford & Goodridge—Howard & Fields—Wayne, Marshal & Kandy—Little Cottage—Alice Hamilton—Bostock's Riding School.

NEW ORLEANS

Orpheum—Zuhn & Dreis—Schichtl's Mannikins—Fred Bowers Revue—Moran & Mack—Wright Dancers—Fred Hughes Duo—Hurlo.

OMAHA

Orpheum—Julian Eltinge—Wm. Ebs—Matt. Lipard—Stone & Hayes—Raymond Wilbert—Ben Beyer—Brown & O'Donnell.

OKLAHOMA

Orpheum—Sallie Fisher—Tarzan—Rodero & Marconi—Nibla—Blanche Sherwood & Bro.—Lane & Byron—Lydia Barry.

PORTLAND

Orpheum—Wm. Gaxton—Cameron Sisters—Lydel & Macy—Claudius & Scarlet—Al Wohlman—Rasao.

SIOUX CITY

Orpheum—Galeiti's Monks—Chamblin & Earle—Jack Joyce—Van & Corbett—Mary Haynes—Bobbie Gordone—Foster & Peggy—R. & E. Dean—Minstrel Monarchs—Maurice Diamond—Adolphus & Co.—Alexander Melford Trio.

SALT LAKE CITY

Orpheum—Sam Mann—Lyons & Yosco—May Wirth—Dugan & Raymond—Claude Golden—John Josephson—Jordan Girls.

ST. LOUIS

Orpheum—Bushman & Bayne—Billy Arlington—

VERNON

York & King—Wood & Wyde—Wilton Sisters—Sultan.

Rialto—Raymond & Schram—Ross & Foss—Kenney, Mason & Scholl—Palermo's Circus.

ST. PAUL

Orpheum—Ollie Young & April—Clifford & Johnson—Whiting & Burt—Abraham Lincoln—Evelyn Phillips—Lynn & Smythe—Crawford & Broderick.

SAN FRANCISCO

Orpheum—Nat Nazarro—Cliff Nazarro—Beatrice Sweeney—Morris & Campbell—Eddie Buzzell—Fink's Mules—Clark & Bergman—Lillian Shaw.

SACRAMENTO AND FRESNO

Orpheum—Eddie Foy & Family—Fred Lindsay—Kellam & O'Dare—DeHaven & Nice—Frank Faron—Muldoon, Franklin & Rose—Ruth Howell Duo.

SEATTLE

Orpheum—Four Mark Bros.—Innis Bros.—Flanders & Butler—Lang & Vernon—LaFlarica Trio—Garcinetti Bros.

VANCOUVER

Orpheum—Dave Harris—Dress Rehearsal—Word Bros.—Ben Bernie—Nathan Bros.—Ballenberg's Bears—Adams & Barnett.

WINNIPEG

Orpheum—Libonati—Bill Robinson—The Storm—Gordon & Ford—Redford & Winchester.

F. F. PROCTOR

Week of January 16, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Henderson & Holiday—Build your own home—Grace Nelson—Flying Mayes—Roscoe Ails—Wolf Sls. & Pat Irovoy—Creed & Davis—Ford & Cunningham. (Second Half)—McFarland & Palace—Mellinger & Meyers—Burke & Durkin—Jack Inglis—Victoria & Dupree—Geo. Jessell.

125th St. (First Half)—Rudell & Dunagan—Frank Markley—Herbert Loyd—Quinn & Farum—Bob Willis—Archie Onrl & Dolly. (Second Half)—Burke Walsh & Nana—Jean Southern—Sterling Saxo & Robinson & Piece—Jones & Jones—Elsie & Paulson.

58th St. (First Half)—Van Horn & Inez—Cornell Leonz—Spivens Corners—Manners & Lowree—Gordon & Gates—Howard & Sadler—Marshall & Mildred Sisters. (Second Half)—Maurice & Kora—Edna Mae Foster Co.—Welch Mealy & Co.—Ed Hill—Cahill & Romaine—Thomas Setette—Hart & Halene—Morton Jewell Co.

23rd St. (First Half)—Elsie Paulson—Geo. Schoeck—Cahill & Romaine—Malloy & Cowell—Roeder & Reede—Janis Shaplow. (Second Half)—Dancing Shoes—Frank Mackley—Milton Pollock Co.—Kane & Herman—Archie Onrl & Dolly.

ALBANY

(First Half)—Petro & LeBueff—Gilbert & Arnette—Fraser & Bunce—Lovenberg Sls. Neary—Trovato—Stars & Records. (Second Half)—The Cromwells—Dotson—Havana—Big City & Jennings & Howland—Lockett & Lynn.

ELIZABETH

(First Half)—Harry DeCoe—Brown & Kelly—Buster Quinn Co.—Knowles & White—Primrose Trio—Cook Mortimer & Harvey. (Second Half)—John Sells—Sabbott 7 Brooks—Coffman & Carroll—Wilson Bros.—Galletti & Kokin.

Keith's (First Half)—Wilcox & Kelly—John McGowan—Dancing Shoes—Maud Feeley Co.—Robinson & Pierce—Victoria & Dupree. (Second Half)—Morris & Flynn—Beck & Randol—Claude & Marion—Jack Norton Co.

MT. VERNON

(First Half)—Lowe Feeley & Stella—Diamond & Brennan—Paul Hiller Co. (Second Half)—Vic. Morre Co.—Shields & Kane—Cummings & White—Grace Nelson.

NEWARK

(First Half)—Wells, Virginia & West—Claude Maron—Mehlinger & Meyers—Cummings & White—Harry Beresford—Burke & Durkin—Geo. Jesse 1—McFarland & Palace. (Second Half)—Lee & Cranston—Downey & Claridge—Lowe Wealy & Stella—Courtney Sls. & Irwin—Diamond & Brennan—Hall Ermline & Bryce.

SCHEENSTADT

(First Half)—Homer Romaine—Carleton & Tate—Ray Hughes Co.—Roy & Arthur—Finley & Hill—Carnival of Venice. (Second Half)—Spoor & Parsons—Fild Gordon—Travers Douglas Co.—Boggy Folsom—Cotter & Bolden—6 American Bel-fords.

TROY

(First Half)—Cromwells—Dotson—Havana—Jennings & Howland—Lockett & Lynn—Bennett & Shapiro. (Second Half)—Pietro & Lebuff—Gilbert Arnette—Paul Decker Co.—Paynton & Ward—Nestor & Haynes—Stars & Records.

YONKERS

(First Half)—Wilson Bros.—Maurice & Mora—Weber & Elliott—Thomas Sext. (Second Half)—Dave Roth—Tango Shoes.

B. F. KEITH VAUD. EX.

Week of January 16, 1922

NEW YORK CITY

Harlem Op. House. (First Half)—Arthur Whit-clay—Newkirk & Payne Sls.—20th Century Revue—Neivins & Gail. (Second Half)—Lerner Girls—Howard & Sadler—Oscar Loraine—Xmas on Black-

Island—Hal Norcross Co.—March & Wil-lams.

Amsterdam. (First Half)—Spoor & Parsons—Fild Gordon—Travers Douglas Co.—Nestor & Haynes—6 American Bel-fords. (Second Half)—Homer Romaine—Carleton & Tate—Roy & Arthur—Finley & Hill—Carnival of Venice.

Allentown. (First Half)—Mack & Brantley—Keene & Williams—Sheila Terry Co.—Dixie Four—Malla & Bart. (Second Half)—Dann Bros.—Sylvester & Vance—Graves & Demonde—Bert Walton—Tommy Allen Co.

BOSTON

Harvard. (First Half)—Downey & Claridge—Smith & Newman—Goldie Thorne—Fred Elliott—4 Aces. (Second Half)—Herras & Wills—Ormsby & Remig—Roger Gray Co.—Laurie Ordway—Rams-dell & Deyo.

Boston Theatre. Musical Hunters—Green La-fell—Walter Manthey Co.—Harry Cooper—Making Movies.

Scoley Square. Arena Bros.—Worth Wayton Four—LeMaire Hayes—Bessie Browning—Seeds Setette.

Washington Street. Valentine Vox—Peggy Park-er Co.—Faber & McGowan—Henry Melody Sax-ette.

BINGHAMTON

(First Half)—The Rickards—Rose Allen Co.—Wm. & Mary Rogers—Melodious 6—Jack Marley—Monroe Troupe. (Second Half)—Stewart & Mercer—Campbell & Ray—Simon & Conrad—Evelyn & Maybell Ross—Mechan & Newman—Hankey Panky.

BROCKTON

(First Half)—Tyrell & Mack—Role & O'Brien—Silver Duval & Kirby—Fern Bigelow & Ing. (Second Half)—Ohasobias—Harry & Layton—Mc-Cartone & Marrone—Brownless Follies.

CLARKSBURG

(First Half)—Herbert's Dogs—Dale & Young—Joe Towle—Anita Arliss Boys. (Second Half)—Clare & Atood—Jeannette Childs—Fisher & Hurst—Blackstone.

CANTON

The Joannys—Rappi—Sully & Heunsey Nancy Boyer Co.—Morgan & Binder—Eleanor Pierce Co.

CHESTER

(First Half)—Dixie Hamilton—Maker & Redford—Sargent & Marvel—Telephone Tangle. (Second Half)—Murray Girls—Tom & Dolly Ward—Arnold & Weston—McDonald Trio.

CAMBRIDGE

(First Half)—Selbini & Grovini—Burns & Lynn—Bessie Remple Co.—Montgomery & Allen—Kell Brower Bros. (Second Half)—Maxon & Morris—Wheeler & Potter—Thornton Flynn Co.—Fred Elliott—Four Aces.

ELMIRA

(First Half)—Wise & Wiser—Marie & Marlow—Simon & Conrad—Harry Lester—Mason—Hanky Panky. (Second Half)—Markel & Gay—Bud Bernie—3 Lees—Evans & Wilson—Melodious 6.

EASTON

(First Half)—Dann Bros.—Sylvester & Vance—Graves & Demond—Bert Walton—Wah Letaka. (Second Half)—Mack & Brantley—Keene & Wil-lams—Sheila Terry Co.—Dixie Four—Malla & Bart.

FALL RIVER

(First Half)—Joe Allen—Bezzin & White—Clay & Robinson—U. S. Jazz Band. (Second Half)—Kell Brower Bros.—Vernon—Craddock & Shadney—Sawing a woman in half.

FITCHBURG

(First Half)—Maxon & Morris—Craddock & Shadney—Hal Springfield—Laura Ordway—Ecko & Kyao. (Second Half)—Jos Allen—Black & O'Don-nell—Ruel & O'Brien—El Cleave—Selbini & Royer.

GREENFIELD

Peggy Breun Bro.—Bud & Jessale Gray—Joe Hurl—Oliver & Neritt—Mannell Romaine Co.

GLOVERSVILLE

Sankus & Sylvers—Jack Marley—Kirk & Harris—McEvoy & Wilson—Marlow Circus.

GREENSBURG

(First Half)—Osaki & Taki—Leach & Wells—Marjor Coates—George Webb Co. (Second Half)—Witt & Winters—Dool & Witty—4 Entertainers.

HOLYOKE

(First Half)—Herras & Wells—Miller Girls—Middleton & Spelling—Bobby Randall—The Come-backs. (Second Half)—Tyrell & Mack—Joe Bern-ard—Eckhoff & Gordon.

HAZELTON

(First Half)—Martelle & West—Grey & Byron—Alf Grant—Miss Cupid. (Second Half)—Cook & Sylvia—May & Hill—Green & Burnette—Vissar Co.

HARRISBURG

(First Half)—Monde—Barton & Sparling—Ar-thur Astill Co.—Lew Dockstader—Four Roeders. (Second Half)—Josephine & Harry—Heney Lewis & Grace—Nobody Home—Frank Maullane—Eight Lunatic Chinks.

BOOKED FOR STOCK

Lou Redelsheimer booked the following for the Trocadero, Philadelphia, this week: Fred Cady, Harry Hepen, Billy Wainwright, Thelma Seaville, Maybelle and Mabel McCloud. He booked the following for the Gayety, that city, for this week: Arthur Mayer, Sammy Spears, Larry Francis, Lillian Rockley, Pauline Harer and Rose Gordon. This company will play the Folly, Baltimore, next week.

WITH "CUDDLE UP"

Shirley Mallette will open with "Cuddle Up" in Albany next week. She was booked by Ike Weber. Miss Mallette replaces Yvette Quinn.

"BIG SHOW" BREAKS RECORD

DANTON, O., Jan. 16.—Billy Watson's "Big Show" created the season's record at the Lyric, this city, last week.

WEISMAN RESIGNS

St. Louis, Mo., Jan. 12.—On account of ill health of Mrs. Weisman, Joe Weisman was compelled to resign as manager of the Metropole Hotel this city. He will leave here next month for a ranch in Montana with his wife, where he will spend the balance of the winter.

STAGE EMPLOYEES BALL JAN. 24

The International Alliance Theatrical Stage Employees Local No. 4 will give their annual ball and reception at the Arcadia Hall, Broadway and Halsey street, Brooklyn, next Tuesday night.

LEWIS AND YOUNG BACK

Sam Lewis and Joe Young, of the Irving Berlin, Inc., staff, have returned from their three weeks' vacation trip, which included a visit to Bermuda, Cuba, Mexico and New Orleans.

HALLIE DEAN CLOSES

Hallie Dean, ingenue of the "Girls de Looks," closed with that show at the Majestic, Jersey City, last Saturday.

CORRINE ARBUCKLE JOINS SHOW

Corrine Arbuckle will open with the "Peek-A-Boo" at the Gayety, Pittsburgh, this week.

GRACE FURNSIDE

Soubrette

Bathing Beauties

Star, Brooklyn, this week

Empire, Hoboken, next week

DOING BETTER THAN EVER THIS SEASON**A SUCCESS ON THE COLUMBIA WHEEL—IT PAYS TO BE ORIGINAL**

TOM HOWARD

Read What the Critics Say

Tom Howard has made a character that puts him in a class by himself; he is the funniest comedian seen at the Borchel in many seasons. —Des Moines News.

Briefly putting it Tom draws more laughs than all the other comedians seen in Syracuse in Burlesque this season and that's putting it strong. —Syracuse Journal.

He keeps his audience laughing to the point of distress throughout the show and he may easily be called one of the very best comedians appearing in the burlesque wheels this season. —Cincinnati Enquirer.

THE ORIGINAL WISE BOOB

Tom Howard is one of the best comedians to catch the eye of this reviewer in many, many moons; his hold-up scene in the first act is one of the cleverest things seen in burlesque in years; it could easily be termed a classic. —Chicago Herald.

SEE FOR YOURSELF AT THE COLUMBIA THEATRE, NEW YORK, THIS WEEK WITH HARRY HASTING'S KNICK KNACKS

LOU POWERS

Featured Singing Comedian—Garden Frolics—At Liberty Next Season—En Route Columbia Circuit

FRED MOSHER

A DISCIPLE OF KING FUN ECCENTRIC DUTCH COMEDIAN BATHING BEAUTIES

MABEL (MIDGIE) HOWARD

RECORD BREAKING SOUBRETTE—Second Successful Season with Jack Reid's Record Breakers

JOSIE WEST

Direction LOU REDELSHEIMER—SECOND SEASON WITH JACK REID'S RECORD BREAKERS

VI KELLY

INGENUE

SWEET SWEETIE GIRLS

LEW AND BERT

MARKS BROTHERS

Singing and Dancing Specialty and Working Through Show. Little Bit of Everything with Puss Puss.

VIOLA SPAETH BOHLEN

TOE DANCING SOUBRETTE

SECOND SEASON WITH PUSS PUSS

INGENUE
PRIMA
DONNA

ANITA STONE

JIMMY
COOPER'S
BEAUTY REVUE

GRAYCE ROBERTSON

PRIMA DONNA

THE GIRL WITH
THE ACCORDION
WITH LENA DALEY
AND
HER KANDY KIDS

ALEX SAUNDERS

DOING HEBREW WITH LENA DALEY AND HER KANDY KIDS

BETTY DELMONTE

INGENUE

JIMMY COOPER'S BEAUTY REVUE

JOHNNY BAKER

Singing, Dancing and Acrobatic Juvenile with Kelly and Kahn's "Cabaret Girls"

ELEANOR MACK

PRIMA DONNA

SWEET SWEETIE GIRLS

FLORENCE B. YORK

WITH SEVEN VIRGINIA BELLES

LOEW CIRCUIT

Dir. LEW CANTOR

Most Reputable Theatrical Rooming House in the Vicinity of the Star Theatre, Brooklyn
JACKIE EDISON YOUR PAL
At 57 Willoughby Street, opposite Stage Entrance. Write or phone Triangle 4381 for reservations.
All improvements. Your comfort is my comfort.



LESTER DORR

COMEDIAN

WITH JAMES E. COOPER'S FOLLY TOWN—GET ME?

JEAN FOX

INGENUE

MAIDS OF AMERICA

HOWARD HARRISONS LIL

STRAIGHT MAN AND SOUBRETTE WITH SWEET SWEETIE GIRLS

BABE QUINN

Watch Charm Soubrette.

Gus Hill's Bringing Up Father.

No. 1 Company

GEORGE and GOLDIE HART

DOING FINE WITH WILLIAM S. CAMPBELL'S ROSE SYDELL'S LONDON BELLES

CHARLIE TAYE

LITTLE BO-PEEP

Chas. V. Markert

LITTLE BO-PEEP

FLO CARTER

DANCING INGENUE

DOING TOE DANCE SPECIALTY WITH WHIRL OF MIRTH

MATTIE DELECE

SHAPELY PRIMA DONNA

NEVER HAPPIER

WITH PUSS PUSS

Norman Hanley

COMEDIAN

TOWN SCANDALS

NEW ACTS

BURKE, WALSH & NANA

Theatre—23rd Street.
Style—Singing, Dancing & Talking.
Time—15 minutes.
Setting—In "one."

Two men, one in a messenger boy uniform, and the other in the garb of a postman enter from each side of the stage and do a bit of talk in which they disclose the fact that they are both on errands to the same house. They do a fair bit of dancing after this, and the street drop is removed and an interior in "two" is next seen with the maid dusting the piano. The door bell rings, and she goes to answer and brings back the two men for more talk, during which we learn that the maid's employer is giving an affair but the talent engaged has informed her by wire and letter that they cannot appear. The boys volunteer, and one goes to the piano and makes an attempt to play it. The woman exits, both men sing a number, the pianist still giving the keys a battle. After the number each of the men do a single routine of dancing and go back to "one," where the trio finish with a dance.

The comedy throughout the act is weak, and neither of the men can sing. In short the act is very small timey and will not get much in its present shape.

S. H. M.

MACK AND HOLLY

Theatre—Regent.
Style—Comedy, Singing and Talking.
Time—Fifteen minutes.
Setting—Special.

This act carries a special drop hung in "two," showing the interior of a music publishing office. A piano is on the stage.

The phone rings as the man enters and upon picking up the receiver he learns it is the landlord who gives him notice that a check given for the rent has been returned N. G. and instructs Mr. Publisher to move. A woman then enters, and tells him she has mailed him a check for fifty dollars as a retainer to publish a song for her. After a good line of bright talk, the woman goes to the piano and sings a specially written number which she delivers in good fashion. The kissing bit at the piano, is very funny and got a lot of laughs. The man falls in love with her and hands her back the money telling her he is a fake. Of course they marry at the finish.

This act contains plenty of comedy, and all of it is well placed. Both are clever performers and know how to put their material over. It is a good act, can hold down a spot on any bill, and should have no trouble in breaking into the two a day.

S. H. M.

GLASON "CLOWN NIGHT" GIVEN

Billy Glason was in charge of this week's clown night at the N. V. A. Club. Last week, at the club Masters and Kraft produced what was known as "Hoofers" Night and was proclaimed one of the biggest laugh nights of the season. Among those who took part were—Pat Morairity, Ted. Shapiro, Geo. Pearce, Willie Soler, Niblo Brice, Jack Barrett, Arthur and Morton Havell, Joe Brown, Jim and Betty Morgan, Jack English, Richard Keane and Masters and Kraft.

STOCK MANAGER

with wide experience in producing, management and publicity work, desires connection with owners or lessees of theatre or will consider leasing house for a season or for ten weeks commencing Easter Monday. House in city of 100,000 or less preferred. Would consider summer park proposition. Address X. X. 200, Clipper Office.

PARDO AND ARCHER

Theatre—City.
Style—Skit.
Time—Fifteen minutes.
Setting—Special.

The girl, Gloria Archer, dressed in widow's weeds, entered and went into the door of a bungalow, painted on the drop in "three." She was followed by the man, who made a neat appearance, dressed in business clothes. Upon his entrance, the girl stepped out of the house, recognizing him, and asking what he was there for. He replied that he was carrying a will for some woman—which woman turned out to be the girl. Her husband, eighty-two, had passed away, leaving his millions to a nursery for cats, and the argument that ensued between the girl and boy, as to the wisdom of the old chap was ridiculous and funny.

Finally the phone bell rang and the girl was notified that a telegram was to be brought up. She asked Pardo to take it for her, while she dressed for dinner. He did this, and opening it found it was an announcement of the discovery of a new will, by which the young lady inherited all the millions which were to be turned over to a home for aged and decrepit cats.

When the girl reappeared the man proposed and was accepted. Then he handed over the telegram. Following a lengthy discourse on the subject of marriage, the man produced a phonograph record from his pockets, which he placed on the instrument. The record turned out to be a marriage ceremony and the couple were married. This marked the conclusion of a silly, but amusing offering.

D. S. B.

LEONA & ZIPPY PURNELL

Theatre—125th Street.
Style—Singing and acrobatic dancing.
Time—Ten minutes.
Setting—Special.

This act opens with the man and woman doing a song of a coquettish variety, sung in poor voices and delivered with little personality. Following the opening song the man returns to the stage with a cowboy hat and does a rope twirling dance. The woman then comes on, doing a routine of steps adapted from various dances. For this number she changed her costume.

As a touch of variety the man then does a few acrobatic leaps with the assistance of a hoop, to make it look hard. While he is doing these—the woman again comes on in a costume change, and at the finish of the acrobatics they do a double dance routine using an applaud step to take them off the stage.

For a "comeback" they use a trained dog of the bull species which is by far the best part of the act.

As a vaudeville offering it is small time with little in its favor to keep it in the better houses.

E. H.

SIX AMERICAN BELFORDS

Theatre—58th Street.
Style—Acrobatic and tumbling.
Time—Six minutes.
Setting—Full stage.

This is a six man acrobatic troupe that gives promise of being a big time act. With a routine that sails through without a hitch its performers do something new in the way of balancing, tumbling and falls.

It has snap, speed and is well dressed. The men make a good appearance and could easily fill an opening or closing spot on the big time to an advantage of any bill, no matter how good.

E. H.

GENERAL NEWS

FOLLIES GIRL DIVORCED

BOSTON, Jan. 14.—Mrs. Helen Worthington McDonald, wife of Charles Joseph McDonald, and known in the "Midnight Frolic" as Helen Lee Worthington, has been granted an uncontested divorce on the grounds of cruel and abusive treatment. The decree becomes absolute in six months.

Miss Worthington testified in the divorce session of the Superior Court that she was married to McDonald in Pittsburgh, Jan. 2, 1917. Shortly afterwards, while they were in Clarksburg, W. Va., she testified, she found a letter from another woman in her husband's pocket, and, when she asked about it he flew into a rage, struck her, and then left her. She wired her father, Richard F. Wortham of Boston, for money, and came home.

Later that same year her husband came to Boston, and there was a reconciliation. For a while, Miss Worthington told the court, they lived together in an apartment, from about September, 1917, to February, 1918. During that time, she claimed, her husband came home drunk several times, and, while intoxicated, struck her. She said they had many quarrels during the time they lived together.

The end was reached, however, she declared, in February, 1918. On a night in that month, she testified, after she had taken off her clothes preparatory to going to bed, McDonald pushed her out of their apartment, threw some of her clothes after her, told her not to come back, and slammed the door on her. At this time, Mrs. McDonald testified, she was entirely disrobed. She had no place to go until some woman in an upstairs apartment took her in for the night. Two or three days later, she said, she borrowed money from her father again, and from friends, and went to New York, where she has supported herself since on the stage. She has not lived with her husband since February, 1918.

MANY NEW SHOWS FOR CHICAGO

CHICAGO, Jan. 16.—Two new shows are opening here this week; one, "Mr. Pim Passes By," at the Powers' on Monday, and the other, "Mary Rose," with Ruth Chatterton, opening at the Illinois on Tuesday night.

Those new attractions scheduled to come into Chicago theatres after this week are: On January 22nd, Robert Mantell in Shakespearean repertoire at the Olympic; "The Rose Girl," the Shuberts' musical show, at the La Salle.

On January 23rd, next Monday, Sir Harry Lauder will commence a one-week engagement at the Shubert-Great Northern.

On January 30th, at the Auditorium, a soldier show, called "A Buck on Leave," which was one of the musical shows produced for the A. E. F., will open.

On February 5th "Lilliom" will open at the Princess and Otis Skinner in "Blood and Sand," will come into the Illinois.

On February 12th, "The Beggar's Opera," by John Gay, will play a return engagement at the Olympic.

On February 19th the Ziegfeld Frolic, with Will Rogers, will open at the Colonial.

On February 20th, at the Powers', Frances Starr will open in "The Easiest Way."

On February 26th, at the Illinois, Mitzel will come, starring in "Lady Billy."

ALICE BRADY DIVORCED

Alice Brady has been granted an interlocutory decree of divorce from James Crane, actor. Justice Mullan of the Supreme Court granted the decree on recommendation of Samuel Falk, referee, who heard the testimony in secret on the actress's charge that Crane was unduly friendly with other women in this city and Paris.

The decree was operative for a period of three months, after which Miss Brady can apply for a final decree.

An Opportunity at the
I. Miller Semi-Annual Sale



Patent Leather Slippers

The latest and most attractive models, with every new departure in strap and buckle. Formerly \$14.50.

Every Slipper
at Every Store
Reduced.

\$8.95

Other Styles
at \$6.85, \$8.95
and \$10.95.

I. MILLER

1554 Broadway New York
State and Monroe Streets Chicago

World's Largest Producer of Theatrical Shoes

M. GOLDEN
PRESENTS

Jack de Sylva

"THE DANCING FASHION-PLATE"
FEATURED IN DANCE EVOLUTION

MATTIE 'BILLIE' QUINN

"The Personality Girl"

THIS WEEK—COLUMBIA THEATRE, N. Y.
with the KNICK KNACKS CO.

CIRTNECCE
NAIDEMOC

ERNIE MACK

WITH FRANK FINNEY
REVUE
DIRECTION
ROEHM & RICHARDS

BUBBLING
WITH
PERSONALITY

THE SENSATION OF BURLESQUE. SHE SINGS, DANCES, DOES ACROBATIC STUNTS. A THOUSAND PER CENT PERFECT

ESTELLE (ARAB) NACK

1921 1922
PUSS
PUSS

ORIGINAL MUSICAL BABIES

THE MORETTE SISTERS
ANNETTE, SOUBRETTE
LILLIAN, INGENUE

BILLY
WATSON'S
BIG
SHOW

SINGING
BLUES

MARCIA COMPTON

WITH
FRANK FINNEY'S
REVUE

A REAL
CLASSY
ACT
PIANO AND
HARMONY

EVELYN DEAN and READE PEGGY

WITH
AL REEVES
BEAUTY
SHOW

BUMMING
WITH
BILLY VAIL'S
SWEET SWEETIE
GIRLS

B
O
B
B
Y

WILSON

E
M
M
A

DANCING
INGENUE
SOUBRETTE

DANCING AND
SINGING
INGENUE

FLORENCE DE VERE

ABE
REYNOLDS
REVUE

Popular
Ingenue
WITH

MYRTLE ANDREWS

JOE
OPPENHEIMER'S
MISS
NEW
YORK, JR.

THE
DRUNKEN
BUM
TRAMPING
ALONG

MAC (RED) CARTER

WITH
MISS NEW YORK, JR.
GAYETY
BROOKLYN
THIS WEEK

A NEW
SOUBRETTE

BABE ALMOND

WITH
IRONS
AND
CLAMAGE
TOWN SCANDALS

Tramp
Comedian

Chas. (TRAMP) McNally

WITH
SULLIVAN'S
MISCHIEF
MAKERS

GAMBLING AT MONTE CARLO

SEASON 1921-1922

W H O ?

LEW MARSHALL

CALIFORNIA TRIO

JIM HALL
Manager
BEN JOSS
HARRY BART

A MOUNTAIN
OF MELODY

FOLLY
TOWN

SINGING AND
DANCING SPECIALTY
JUVENILE AND
INGENUE SOUBRETTE

HUGHIE

and

PHOEBE

PREST

WITH
BILLY K. WELLS
SUGAR
PLUMS

SINGING
DANCING
STRAIGHT

HENRY J. COYLE

WITH
SAM HOWE
N.Y.W. SHOW
COLUMBIA
CIRCUIT

VAUDEVILLE BILLS

(Continued from page 21)

LEWISTON

(First Half)—Ipollto—Dan Gracey—Wm. O'Clare Co.—Wheeler & Potter—Manns Bros.—(Second Half)—The Angers—Knox Bros.—Harmon & Harmon—Dronhan & Dupree—Tuck & Clare.

LYNN

(First Half)—Tuck & Clare—Black & O'Donnell—Margaret Padula—Charles Ahearn Co.—Burns & Lynn. (Second Half)—Bessie Rempel Co.—Silver Duval Kirby—20th Century Revue.

MORRISTOWN

(First Half)—Winlock & Van Dyke—Miller & Stanley—Delmar & Band—Century Girls—Charles Martin. (Second Half)—Tango Shoes—Kane & Herman—5 Tamakies—Daly Mack & Daly—Story & Clark.

MANCHESTER

(First Half)—Joel O'Meara—Ed Cleve—Thornton & Flynn—Adler & Cunbar—Ramadell & Deyo. (Second Half)—Downey—E. N. Clardie—Norton & Solle—Miller & Stanley—Dunham & O'Malley—Johnson Baker & J.

MCKEESPORT

Pershing—Grace Doro—Telephone Tangle—Cronin & Hart—Engene & Finney.

NORWICH

(First Half)—Keene—Stone & Leach—Burt Leighton—Baronees DeHobbb. (Second Half)—Gold & Edwards—Big Trio.

NEW BRITAIN

(First Half)—Melcott—Duo—Lexey & O'Connor—Lee Haley—Revue Des Varieties. (Second Half)—Arbold & Gazer—Frozini.

NEW LONDON

(First Half)—Clown Seal—Roger Gray Co.—Joe Bernard Co.—Frozini—Conlin & Glass. (Second Half)—Hardy Bros.—Miller Girls—Middleton & Spellinger—Rucker & Winfield—Dawson Sis. Co.

NORTH ADAMS LH

The Stenards—Jenilo & Raymond—Leo Haley—DeVoe Des Varieties.

NEW CASTLE

(First Half)—O'Connor & McCormick—Grace Doro—Gibson & Price—4 Entertainers—Caesar Rivoli. (Second Half)—Jean & White—Calvin & O'Connor—Studies D'Art—Gilden & Jarolo—At the Party.

NEW BEDFORD

Ecko & Kyao—Conlin & Glass—Montgomery & Allen—Delmar Hackett.

NEWPORT

(First Half)—Vernon—Johnson Baker Johnson—(Second Half)—Margaret Padula—U. S. Jazz Band.

OLNEY

(First Half)—Bob & Meehan & Newman—Melofans—Lambis Mankins. (Second Half)—Firmen & Oldsmith—Francis & Hume—Harry Lester Mason—Billy Bouncers Circus.

PHILADELPHIA

Wm. Penn. (First Half)—Henry & Adelaide—Murray Girls—Tom & Dolly Ward—Arnold & Weston—Rolland Kelly Co. (Second Half)—Singer Girls—Sargent & Marvin—Maker & Redford—Jos K. Watson—Louis Hart Co.

Keystone—Lane & Whalen—Shapiro & Jordan—Geo. B. Alexander Co.—Murphy & White—Mimic World.

Girard. (First Half)—Rose & Dell—Geo. Nestor—Geo. Stanley Co.—Jos. K. Watson. (Second Half)—Dixie Hamilton—Girard Minstrel Co.—Rowland & Meehan—Rutetown Follies.

PITTSBURGH

Johnstown—Overseas Revue—Ketch & Wilma—Joe Armstrong—Dello Gliss—Foxworth & Francis.

PASSAIC

(First Half)—Hoffman & Hughes—Ben Harney—Johnny Elliott Girls—Redmond & Wells—Cy Compton Co. (Second Half)—Jack Goldie—Kane & Grant—DeWitt Burns Torrence—Primrose Trio—Delmar & Band.

PITTSFIELD

Peggy Brennan Bro.—Arthur & May Finn—Joe Hudl—Manuel Romaine Co.—Reaggy & Claus.

PITTSBURGH

Will Morris—Maher & Verry—Jean & Elsie—Van Camps Pigs—Wild & Hill—Plat & Dorsey Girls—Maxfield & Golsen—Melodious 6.

QUEBEC

Marie Sparrow—Larimer & Hudson—Shireen—McCloud & Norman—Merles Cockatoos.

READING

(First Half)—Wheeler & Wheeler—Reed & Tucker—Tommy Martell Co.—Kelso & Lee. (Second Half)—Eight Lunatic Chinks—Dave Johnson—Conn & Albert—Springtime—Newhoff & Phelps—Ladora & Beckman.

SO. NORWALK LH

Fifer Bros. Sis. Abbott & Healey—7 Honey Boys—Poly Moran—5 Tamakos.

STAMFORD

(First Half)—Kane & Grant—Henry & Lizzie—Polly Moran—Fifer Bros. Sis. (Second Half)—Bolger Sis.—Chamber & Allen—Wells Virginia & Wett—Theo & Dandies.

SARATOGA LH

Pinkie—Reaggy & Claus.

SHAMOKIN

(First Half)—Markel & Gay—Evans & Wilson—Drane May & Drane—Honey Lewis & Grace—3 Lees. (Second Half)—Wise & Wiser—Arthur Astill Co.—Marie & Marlow—Farrell Taylor Co.

SHENANDOAH

(First Half)—Cook & Sylvia—May & Hill Green & Burnett—Vissar Co. (Second Half)—Martell & West—Gray & Byron—Alf Grant—Miss Cupid.

SYRACUSE

(First Half)—The Lampinis—Helen Vincent—Paynton & Ward—Cotter & Bolden—Big City 4—6 Musical Nosses. (Second Half)—Wright & Gayman—Ray Hughes Co.—Bennett & Shepard—Travato—Blins & Grill.

TORONTO

Carlisle & Lammal—Jada Trio—Shadowland—Sirens—Low Brice Co.—Stephens & Hollister—Juggling McBans.

UTICA

(First Half)—Wright & Gayman—McAvoy & Wilson—Paul Decker Co.—Jada Trio—Sankers &

Silvers. (Second Half)—5 Musical Nosses—Morak Sisters.

WEST HOBOKEN

(First Half)—Jean & Valjean—Abbott & Healey—7 Honey Boys—Donovan & Lee—Daly, Mack & Daly. (Second Half)—Clown Seal—Charles Martin—McDevitt Kelly & Quinn—Mabel Berra—Century Girls.

WASHINGTON

(First Half)—Jean & White—Cronin & Hart—At the party. (Second Half)—Commadore Tom—Jason & Harrigan—George Webb Co.

WHEELING

(First Half)—Claire & Atwood—Jason & Harrigan—Fisher & Hurst—Duel & Woddy—Blackstone. (Second Half)—Gibson & Price—Dale & Young—Anita Arliss Boys—Joe Towel—Herbert's Dogs.

WILMINGTON

(First Half)—Copes & Hittton—Jack Roof Co.—Jessie Morris—McDonald Trio—Francis—Sheridan. (Second Half)—Alice Geisler—Follis & LeRoy—Rowland Kelly Co.—Davis & Branda—Black & White—Marshall & Mildred Sis.—Ballots.

YORK

(First Half)—Dave Johnson—Conn & Albert—Springtime—Neboff & Gordon—Ladora & Beckman. (Second Half)—Wheeler & Wheeler—Reed & Tucker—Kelso & Lee—Lew Dockstadler—Fur Roeders.

POLI CIRCUIT

BRIDGEPORT

(First Half)—3 Kitaros—Patrice & Sullivan—One on the Aisle—Fields & Fink—Kitty Francis Co. (Second Half)—Cliff Jordan—Dennosia Cody—Hegeous Sisters—Mears & Ladusi—Bradley & Ardine—Dombé & Nevins—Goulet & 6-day Racers. Plaza. (First Half)—Paul Leven Miller—Oliver & Oip—Paul Dirus Revue. (Second Half)—Violet & Louise—Carl & Inez—Villani & Villani—The Comebacks.

HARTFORD

Palace. (First Half)—Karola Bros.—Parmo—Carroll & Gorman—Bradley & Ardine—Angus & Packer—Not Yet Marie. (Second Half)—Francis & Kennedy—Ryan & Ryan—Sunshine Girls—Conroy & Gates—Step Lively—Loney Haskell. Capitol. (First Half)—Dennis Sis. Thibault Cody—Ed. Sloan—Hegedus Sis.—Anthony & Arnold. (Second Half)—3 Kitaros—Will Ward—Morton & Lewis—Louisa Fazenda—7 Dominos.

NEW HAVEN

Palace. (First Half)—Chas. Keating Co.—Conroy & Yates—Louise Fazenda—4 Readings. (Second Half)—Karola Bros.—Field & Fink—One on the Aisle—Barrett & Cunneen—Kitty Francis Co. Bijou. LeClaire & Sampson—Mears & Landisc—Violet & Louise—Combe & Nols—Step Lively. (Second Half)—Paul Leven Miller—Stone & Ioleen—Anthony & Arnold—Armond Kalix.

SCRANTON

(First Half)—McRae & Clegg—Andres & Blanchette—Virginia Romance—Angel & Fuller—J. C. Mack Co. (Second Half)—Wilke Lang—Arthur & Leah Bell—Dan Coleman Co.—Exposition Jubilee 4—Rhoda Royal's Elephants.

SPRINGFIELD

Palace. (First Half)—Paul & Pauline—Jay Raymond—Sunshine Girls—Schwartz & Clifford—Haverman's Animals. (Second Half)—4 Readings—Ed. Sloan—Patrice & Sullivan—Babcock & Dolly.

WORCESTER

Poli. Way Down East 4. Plaza. (First Half)—Cliff Jordan—Villani & Villani—Carl & Inez—Babcock & Dolly—7 Dominos. (Second Half)—LeClaire & Sampson—Tommy Dooley—Schwartz & Clifford—Not Yet Marie.

WILKES BARRE

(First Half)—Wilke Lang—Arthur & Leah Bell—Dan Coleman Co.—Exposition Jubilee 4—Rhoda Elephants. (Second Half)—McRae & Clegg (First Half)—Dawson Sis.—Tommy Dooley—Andres & Blanchette—Virginia Romance—Angel & Fuller—J. C. Mack Co.

WATERBURY

Barrett & Cunneen—Goulet & 6-day Racers. (Second Half)—Carroll & Gorman—Paramo—Chas. Keating Co.—Anger & Packer—Haverman's Animals.

W. V. M. A.

CHICAGO

Lincoln. (First Half)—Tilloy & Rogers—Stuart Girls—Coley & Jaxon. (Second Half)—Henry & Moore—Anderson & Graves—Warren & O'Brien. American. Carlyle Blackwell & Co.—Ernest Hiatt. (Second Half)—Stuart Girls—Tilloy & Rogers.

Empress. Seal—Cutner & Hoffman—Tom Brown's Symphony Six—Jo Jo Harrison—Hanson & Burton Sisters—Cleveland & Dowry. (Second Half)—Lavine & Lavine—Scotty & Provan—Wills & Robbins—Billy Doss Revue—Amaranth Sisters. Harper. (Last Half)—Clifford Wayne Trio—Buddy Walton. Kedzie. (First Half)—Gibson & Betty—Hughes & De Brow—Melo Dance. (Second Half)—Jack George Duo—Lester & Moore—Rubeville.

ALTON, ILL.

Hippodrome. (First Half)—Clifford Bothwell—Follette Pearl & Wicks—(Second Half)—Embs & Alton—Emmett Briscoe & Co.

BELVIDERE, ILL.

Appolo. Deszo Ritter—Tid Bits of 1922—Cleveland & Dowry.

BARTLESVILLE, OKLA.

Odeon. (First Half)—Joe Melvin—Sawing a Woman in Half. (Second Half)—Wintergarden Four—Frank & Gertie Fay.

BLOOMINGTON

Majestic. (First Half)—Al Stryker—Nada Norraine—"Rubeville." (Second Half)—Rialto & LaMont—Rita Gould—Doll Froiles.

CEDAR RAPIDS, IA.

Majestic. Cmlles—Mellow & Reun—Henry & Moore—Gordon & Gordon—Chas. & Emma Clocker—Dan Sherman & Co.

CENTRALIA, ILL.

Grand. Chas. Ledagar—Mack & Stanton—Roberts & Clark—Medley & Dupree—Rago & Co. (Second Half)—Clifford & Bothwell—Cook & Vernon—Allen's Cheyenne Minstrels.

CLINTON, ILL.

Clintonian. Harry Watkins—Earl & Bartlett—Three Bangards.

CHAMPAIGN

Orpheum. (First Half)—Lewis & Henderson—Hamlin & Mack—Rita Gould—The Flying Valentines. (Second Half)—Hall & West—Lew Wells—Carlyle Blackwell & Co.

DUBUQUE, IOWA.

Majestic Theatre. Foster & Peggy. Daniels & Walters—Prediction—Hul & Dexter—East & West.

DECATUR

Empress. Lew Wells—Max Bloom—One on the Aisle—Rassow Midgets. (Second Half)—Noel Lester—Margaret Ford—Russ Leddy & Co.—The Rozellas—Watts & Hawley—Reynolds Trio.

DAVENPORT

Columbia. (First Half)—"Blossoms"—Al. Abbott—Anna Eva Fay. (Second Half)—Senio—Block & Dunlap—Adelaide Bell & Co.—Anna Eva Fay.

E. ST. LOUIS, ILL.

Erbers. (First Half)—Embs & Alton—Cook & Vernon—Sawing a Woman in Half—Sampson & Douglas. (Second Half)—Mack & Stanton—Sawing a Woman in Half—Ernest Hiatt—Light-Hle & Coffman.

ELGIN

Rialto. (First Half)—Warren & O'Brien—Adelaide Bell & Co. (Second Half)—Jo Jo Harrison—Jack Hedley Trio.

FORT SMITH, ARK.

Joe. (First Half)—Dot Marsell—Sully & Thomas. (Second Half)—Wilfred Du Bois—Connolly & Frances—Sully & Houghton—Norton & Nicholson—Tony & George.

GRAND ISLAND, NEBR.

Majestic. Manning & Manette—Bud Walker—Mudge Morton Trio.

GALESBURG

Orpheum. (First Half)—Jimmy Savo & Co.—The Wonder Girl. (Second Half)—Lulu Coates & Boys—Cliff Clark—Booth & Nina.

JOPLIN, MO.

Electric. (First Half)—Tracy, Palmer & Tracy. (Second Half)—Joe Melvin—Sawing a Woman in Half.

JOLIET

Orpheum. (First Half)—Watts & Ringgold. (Second Half)—Capt. Bett's Seals—John Geiger—Dan Sherman & Co.

KANSAS CITY, MO.

Globe. (First Half)—Cook & Valdare—Joe Martini—Fred Hagen & Co.—Coscia & Verd. (Second Half)—Tracy, Palmer & Tracy—Our Future Home—Charles Semou.

LINCOLN, NEB.

Liberty. (First Half)—Julia Edwards—Our Future Home—Charles Semou. (Second Half)—Kitty Thomas—Adams & Thomas—Larry Harkins & Co.—Ford & Price.

MADISON

Orpheum. (First Half)—Marcelle Hardie—John T. Ray & Co.—Blossom Seely—Avey & O'Neill—La France Bros. (Second Half)—Colvin & Wood—Blossom Seely & Co.—Bob Hall—Pierlot & Seofield.

NORFOLK, NEBR.

Orpheum. Manning & Manette—Bud Walker—Mudge Morton Trio.

OKMULGEE, OKLA.

Orpheum. (First Half)—Wilfred Du Bois—McGrath & Deeds—Ed. & Birdie Conrad. (Second Half)—Dot Marsell—Weedick & La Due.

OMAHA, NEBR.

Empress. (First Half)—Elliott Johnson Revue—Larry Harkins & Co.—Bud Walker—Ford & Price. (Second Half)—Patty Reat & Bro.—Ted McLean & Co.—Gordon & Gordon—Molera Revue.

OKLAHOMA CITY, OKLA.

Orpheum. (First Half)—Frank & Clara La Tour—Kennedy & Davies—Fields & Harrington—Dreams.

PEORIA

Orpheum. (First Half)—Two Rozellas—Doll Froiles—Jack George Duo—Capt. Bett's Seals—Two to Fill. (Second Half)—Alf. Ripon—Dooley & Storey—Espe & Dutton.

QUINCY

Orpheum. (First Half)—Lulu Coates & Boys—Cliff Clark—Booth & Nina. (Last Half)—Jimmy Savo & Co.—The Wonder Girl.

ROCKFORD

Palace (First Half)—Pierlot & Seofield—Colvin & Wood—Bob Hall. (Second Half)—Marcelle Hardie—John T. Ray & Co.—"Blossoms"—Avey & O'Neill—LaFrance Bros.

RACINE, WIS.

Rialto (First Half)—Wells Gilbert & Co.—Kurt & Edith Kuehn—Billy Doss Revue—Bob LaSalle & Co.—Kara. (Second Half)—Nippon Duo—Flashes.

ST. JOE, MO.

Electrio (First Half)—Patty Reat & Bro. (Second Half)—Flaherty & Stoning.

ST. LOUIS, MO.

Orpheum (First Half)—Kitty Thomas—Minstrel Monarchs—Alexander Melford & Co. (Second Half)—Fries & Wilson—Tom Brown's Yachting—Chamberlain & Earl—Galletti's Monks.

ST. LOUIS, MO.

Columbia. (First Half)—Fox & Conrad—Alf Ripon—Allen Cheyenne—Minstrels—Emmett Briscoe & Co. (Second Half)—Rago & Co.—Earl & Bartlett—Roberts & Clark—Coley & Jaxon—Jean Berzac's Circus.

ST. LOUIS

Grand—Tide & Tide—Leo & Viola Doherty—Big Jim—The Dorans—Holliday & Willette—Knapp & Cornelia—A Little Cafe—Clay Crouch—Hanako Japs.

Plum-Streator (Sunday)—Al Stryker—Nada Norraine—"Rubeville"—Jimmy Savo & Co.—The Wonder Girl.

SOUTH BEND

Orpheum (First Half)—Lester & Moore—Walton & Brandt—Anderson & Graves—Gillroy, Haynes & Montgomery—Amaranth Sisters. Second Half—Hamlin & Mack—Ray Conlin—Jimmy Lucas & Francene—Kara.

SPRINGFIELD

Majestic (First Half)—Noel Lester—Hall & West—Russ Leddy & Co.—Dooley & Storey—Espe & Dutton—Clifford Wayne Trio. (Second Half)—Cook & Rosevere—Cecil Grey—One on the Aisle—Max Bloom—The Gellis.

ST. LOUIS, MO.

Orpheum (First Half)—Galletti's Monks—Chamberlain & Earl—Jack Joyce—Van & Corbett—Mury Haynes—Bobbie Godone. (Second Half)—Foster & Peggy—The Minstrel Monarchs—Itay & Emma Dean—Mons. Adolphus & Co.—Mary Haynes—Alexander Melford Trio.

TOPEKA, KANSAS

Novelty (First Half)—Gardner & Aubrey—Flaherty & Stoning—Ted McLean & Co.—Pearce & Dunn—Lutes Bros. (Second Half)—Cook & Valdare—Joe Martini—Fred Hagen & Co.—Coscia & Verd.

TULSA, OKLA.

Orpheum (Last Half)—Frank & Clara La Tour—Kennedy & Davies—Fields & Harrington—Dreams.

TERRE HAUTE

Hippo (First Half)—Rialto & Lamont—Margaret Ford—Hal Mordant & Co.—Watts & Hawley—Trixie Friganza—The Gellis. (Second Half)—Gibson & Betty—Walton & Brandt—Hal Mordant & Co.—Trixie Friganza—Winton Bros.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—3 Martells—Reed & Lucey—Shan Tock & Yen Wah—Lehr & Bell—Sam Liebert—Betty Bond—Jack Powell Quintette. (Second Half)—Camilla's Birds—Mack & Dean—Stevens & Lovejoy—Betty Bond—Choy Ling Foo Troupe.

American (First Half)—The Braminos—Josephine Davis & Co.—Frank Shields—Morley & Chesleigh—Carl Nixon Revue—Ector & Powell—Mark Hart & Co.—Fox & Britt—Jas. & Bessie Aiken. (Second Half)—Apple Blossom Time—Seymour & Jeanette—Montambo & Nap—Olivia Bayes—Jack Powell Quint—Shan Tock & Yen Wah—Chisholm & Breen—Senator Murphy—The Newmans.

National (First Half)—Valentine & Bell—Roberts & Boyne—Eddie Clark & Co.—Dance Follies. (Second Half)—The Braminos—Andy & Louise Parlow—Carle & Inez—Grace Cameron—Leach La Quolan Trio.

Orpheum (First Half)—Bender & Herr—Zolar & Knox—Billy Barlow—Carl & Inez—Sally Fields—Ethel Gilmore & Co. (Second Half)—Makarenko Duo—Cooper &

WHEN
THE

HONEYMOON

WAS
OVER

Written and Published
by
FRED FISHER
224 W. 46th St., N.Y.

NEW TITLE FOR BORDONI SHOW

"The Little Filly," a new musical comedy which is being produced by E. Ray Goetz, and in which Irene Bordoni will be featured, has had its title changed to "The Little French Doll." The show will open on Jan. 30th, out of town for two weeks, and will then be brought into New York.

FILM CO. HAS THREE HOUSES

The Flushing Film Corporation now owns three houses in and around New York. The houses, with the exception of one, the Nassau, Ft. Washington, L. I., which plays five acts of vaudeville Saturdays, are devoted to films. The houses are: The Flushing Theatre, Flushing, L. I., and the Ronson Theatre, Newark. The Nassau Theatre is booked by Fally Markus.

Personality
and
Songs

HERMAN

ULIS & CLARK

MINERVA

Direction
AL
GROSSMAN

LAURIE ORDWAY & CO.

IN VAUDEVILLE

IRENE FISHER at the Piano

Direction—PETE MACK

IN ARTISTIC
DANCE CREATIONS

BABE WARRINGTON

IN VAUDEVILLE WITH "MISS CUPID" COMPANY

CONN & ALBERT

BACK TO SCHOOL DAYS

BOOKED SOLID

U. B. O.

GENE AND MYRTLE CONROY

THE DANCERS DIFFERENT

Featuring Myrtle, The Girl with the dancing feet

A HAPPY NEW YEAR TO ALL

DAVE & TRESSIE

TWO DANCING DEMONS

Book All Bookers

**Baldwin, Austin
and Gaines**

A TRIPLE ALLIANCE OF HARMONY AND HUMOR

Direction—AL GROSSMAN

DAVE WINNIE

THAT ENTERTAINING ATHLETE

Dir. JIMMY DUNEDIN

DAVIS, TANEAN & DAVIS

**THE SUNSHINE BOYS
WITH A DARK CLOUD**

DAVE ROTH

VERSATILE IMPRESSIONS

Next Week, Jan. 23, at **PALACE**

RETURN ENGAGEMENT THIS SEASON

ATTENTION, VAUDEVILLE ACTS

JOHN QUIGLEY THEATRICAL AGENCY, INC.

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps.
184 Boylston St., Boston, Mass.

THE WORLD'S FASTEST DRESSMAKER

MARTHA RUSSELL & CO.

"THY NEIGHBOR'S WIFE"

ALWAYS WORKING

DIRECTION ARTHUR HORWITZ

EUGENE & JEANNETTE

SINGING, TALKING RUBE SKIT

Written by WM. SISTO

ALL LAUGHS—The Italian Statesman

JIM

JOE

HERB

REILLY, FEENEY & REILLY

Loew Tour

Dir. SAM BAERWITZ

H. D. WATSON & ST. ALVA ADDIE

IN "A PHONIE EPISODE"

Representative—DAVID R. SABLOSKY

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Gayety, Washington, 16-21; Gayety, Pittsburgh, 23-28.
 Abe Reynolds Revue—Gayety, Boston, 16-21; open, 23-28; Hyperion, New Haven, Jan. 30-Feb. 4.
 A Whirl of Gayety—Majestic, Jersey City, 16-21; open, 23-28; Empire, Providence, Jan. 30-Feb. 4.
 Billy Watson Show—Borchell, Des Moines, Ia., 15-17; Gayety, Omaha, 23-28.
 Big Jamboree—Open, 16-21; Gayety, St. Louis, 23-28.
 Bits of Broadway—Gayety, St. Louis, 16-21; Star and Garter, Chicago, 23-28.
 Bon Ton Girls—People's, Philadelphia, 16-21; Palace, Baltimore, 23-28.
 Big Wonder Show—Lyceum, Columbus, 16-21; Star, Cleveland, 23-28.
 Bowery Burlesquers—Empire, Providence, 16-21; Casino, Boston, 23-28.
 Cuddle Up—Bastable, Syracuse, 16-18; Colonial, Utica, 19-21; Empire, Albany, 23-28.
 Dave Marion Show—Casino, Boston, 16-21; Columbia, New York, 23-28.
 Frank Finney Revue—Gayety, Omaha, 16-21; Gayety, Kansas City, 23-28.
 Flashlights of 1922—Empire, Toronto, Ont., 16-21; Gayety, Montreal, 23-28.
 Follies of the Day—Gayety, Montreal, Can., 16-21; Gayety, Buffalo, 23-28.
 Folly Town—Casino, Philadelphia, 16-21; Hurlig & Seamon's, New York, 23-28.
 Greenwich Village Revue—Lyric, Dayton, 16-21; Olympic, Cincinnati, 23-28.
 Garden of Follies—Orpheum, Paterson, 16-21; Majestic, Jersey City, 23-28.
 Girls de Looks—Open, 16-21; Empire, Providence, 23-28.
 Golden Crooks—Columbia, Chicago, 16-21; open, 23-28; Gayety, Omaha, Jan. 30-Feb. 4.
 Harvest Time—Gayety, Kansas City, 16-21; open, 23-28; Gayety, St. Louis, Jan. 30-Feb. 4.
 Hello 1922—Hurlig & Seamon's, New York, 16-21; Empire, Brooklyn, 23-28.
 Jingle-Jingle—Star, Cleveland, 16-21; Empire, Toledo, 23-28.
 Jack Singer's Big Show—Gayety, Rochester, 16-21; Bastable, Syracuse, 23-28; Colonial, Utica, 26-28.
 Knick Knacks—Columbia, New York, 16-21; Casino, Brooklyn, 23-28.
 Keep Smiling—Hyperion, New Haven, Ct., 16-21; Miner's, Bronx, New York, 23-28.
 Lew Kelly Show—Gayety, Detroit, 16-21; Empire, Toronto, Ont., 23-28.
 Mollie Williams Show—Empire, Brooklyn, 16-21; Empire, Newark, 23-28.
 Maids of America—Empire, Newark, 16-21; Casino, Philadelphia, 23-28.
 Peek-a-Boo—Gayety, Pittsburgh, 16-21; Casino, Philadelphia, 23-28.
 Rose Sydell's London Belles—Olympic, Cincinnati, 16-21; Lyceum, Columbus, 23-28.
 Step Lively Girls—Star and Garter, Chicago, 16-21; Gayety, Detroit, 23-28.
 Sam Howe's New Show—Gayety, Buffalo, 16-21; Gayety, Rochester, 23-28.
 Sporting Widows—Miner's, Bronx, New York, 16-21; Orpheum, Paterson, 23-28.
 Sugar Plums—Casino, Brooklyn, 16-21; People's, 23-28.

JUST OUT McNALLY'S BULLETIN No. 7

Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 7 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy. McNALLY'S BULLETIN No. 7 contains the following gilt-edge, up-to-date comedy material:

- 20 SCREAMING MONOLOGUES. Each one a positive hit.
- 12 ROARING ACTS for two males. Each act an applause winner.
- 11 ORIGINAL ACTS for male and female. They'll make good on any bill.
- 57 SURE-FIRE PARODIES on all of Broadway's latest song hits.
- GREAT VENTRILOQUIST ACT entitled "A Chip of Wit"—It's a riot.
- ROOF-LIFTING FEMALE ACT. This act is a 24 karat, sure-fire hit.
- RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
- 4 CHARACTER COMEDY SKETCH. A scream from start to finish.
- 9 CHARACTER BURLESQUE entitled "Tillie Tickles." It's bright, breezy and bubbles over with wit.
- 12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot crowd-fire gags.
- GRAND MINSTREL FINALE entitled "The Art of Fabrication." Full of laughs.
- HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
- BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 7 is only one dollar per copy; or will send you BULLETINS Nos. 6 and 7 for \$1.50, with money back guarantee.

WM. McNALLY
81 E. 125th St., New York

Twinkle Toes—Empire, Toledo, 16-21; Lyric, Dayton, 23-28.
 Town Scandals—Open, 16-21; Hyperion, New Haven, 23-28.
 Tit-for-Tat—Palace, Baltimore, 16-21; Gayety, Washington, 23-28.
 World of Follies—Empire, Albany, N. Y., 16-21; Gayety, Boston, 23-28.

AMERICAN CIRCUIT

Baby Bears—Reading, Pa., 18; open, 19-21.
 Bathing Beauties—Open 16-21.
 Beauty Revue—Open, 16-21.
 Broadway Scandals—Open, 16-21.
 Chick Chick—Garrick, St. Louis, 16-21.
 Dixon's Big Revue—Park, Indianapolis, 16-21.
 Follies of New York—Academy, Buffalo, 16-21.
 French Follies—Olympic, New York.
 Girls from Joyland—Open, 16-21.
 Hurly Burly—Englewood, Chicago, 16-21.
 Jazz Babies—Gayety, Milwaukee, 16-21.
 Lid Lifters—Lyric, Newark, 16-21.
 Little Bo-Peep—Howard, Boston, 16-21.
 Lena Daly and Her Kandy Kids—Park, Utica, N. Y., 19-21.
 Mischief Makers—Cohen's, Newburg, 16-18; Cohen's, Poughkeepsie, 19-21.
 Monte Carlo Girls—Plaza, Springfield, Mass., 16-21.
 Miss New York, Jr.—Open, 16-21.
 Parisian Flirts—Gayety, Louisville, 16-21.
 Passing Revue—Empress, Cincinnati, 16-21.
 Pacemakers—Sandusky, O., 19; Elyria, 20; Loraine, 21.
 Pell Mell—Empire, Cleveland, 16-21.
 Record Breakers—Empire, Hoboken, 16-21.
 Some Show—Penn Circuit, 16-21.
 Sweet Sweetie Girls—Majestic, Scranton, Pa., 16-21.
 Social Follies—Century, Kansas City, 16-21.
 Ting-a-Ling—Orpheum, Montreal, Can., 16-21.
 Whirl of Girls—Gayety, Minneapolis, 16-21.
 Whirl of Mirth—Fall River, Mass., 19-21.

STOCK CIRCUIT

Grown Up Babies—Gayety, Baltimore, 16-21.
 Harum Scarum—Star, Brooklyn, 16-21.
 Mike Kelly Show—Gayety, Baltimore, 16-21.
 Fuss Push—Capitol, Washington, 16-21.
 Stock—Bijou, Philadelphia, 16-21.

MACKEY AT HAYMARKET

Frank Mackey left New York Monday for Chicago, to join the stock company at the Haymarket, where George Walsh is producing burlesque stock.

"KNICK KNACKS"

(Continued from page 19)

but he does not attempt to do any comedy, other than in his dancing. He was a hit. The Three Syncopators, young men, offered a singing specialty in one. They sing four numbers and do well. They have good voices and harmonize. The boys wear neat looking tuxedo suits, but they should discard the walking sticks. The "Wedding Bells" number was beautifully staged and costumed. It was given by Miss Fordyce, Denny, the principals and chorus. A lot of wholesome comedy is given in the "circus day" scene. Miss Quinn scored heavily in her singing and dancing specialty in one. She opened with a song ad then goes into a hard shoe dance. She is a young wonder at dancing. She made every step and tap count. She was called upon to give an encore at the finish. Howard and Denny put over a dandy comedy talking act in one that was amusing and was well received. Harry Hastings' "Knick Knacks" is a great treat. It's a piece that moves along at a lively rate. It's a comedy that has enough laughs in it for a dozen ordinary shows, and has a comedian in Howard, who is different than any we have seen so far. It's a fine entertainment, has a dandy cast, pretty and clever women. It's a credit to Hastings and the Columbia Circuit. SID.

Screen Acting

By MAE MARSH, Famous Film Star.

Star in such pictures as "The Birth of a Nation," "Intolerance," "Polly of the Circus," "The Cinderella Man," etc.
 Her book gives requirements for successful screen acting with illustrations. It teaches one how to become an actress or actor.
 This is just a new book written by MAE MARSH this year, giving the latest lessons for screen acting, with illustrations.
 In addition to this original book on screen acting, we shall supply you with proper individuals to get in touch with regarding positions for screen acting, the proper procedure and how to get into the movies. This service is granted and included in the above price.
LEARN HOW TO GET INTO THE MOVIES. HOW TO APPLY FOR A POSITION WITH THE STUDIOS. THE NECESSARY REQUIREMENTS. WHO TO SEE AND WHO TO WRITE. WHERE THE VARIOUS COMPANIES ARE LOCATED. WHO THE DIRECTORS ARE, WHO THE STARS ARE, WHO THE SCENARISTS ARE. THE VARIOUS PICTURES NOW UNDER WAY TO BE RELEASED SOON, THE COMING PICTURES, ETC.
 Send today for the famous film star's book and our unequalled additional service that will be rendered at only one cent of THREE DOLLARS (\$3.00).
 Your money will be refunded at once if you are not satisfied with this book and service.
 Learn the secrets and success of Screen Acting.

The Hillyer Company

Suite 610, Masonic Temple
159 N. State Street CHICAGO, ILL.

"RECORD BREAKERS" AT THE STAR IS GOOD SHOW

Jack Reid and his "Record Breakers," a good title for a show and particularly this one, for the present season, is one of the shows on the American Circuit that is doing business. Reid has the right idea as he is giving a good show. He is carrying five lady principals, as well as sixteen girls and his selection of the feminine sex has been exceptionally good. He has five as attractive lady principals as could be found in any show; not alone are they shapely, but pretty as well. The same can be said of nearly all of the girls in the chorus. Reid has selected well and he has his women on the stage most of the time.

There is Josie West, an attractive blonde soubrette, who dances and puts her numbers over with lots of ginger. She is pretty and pleasing in personality and displays dresses that are becoming. Mable Howard, a wee mite of a girl not many inches over four feet but crammed full of "pep," is a soubrette of no mean ability, she won many encores with her numbers. Miss Howard is looking better than at any time we have seen her in the past few seasons, she is also working better. Miss Howard, too, is shapely and wears pretty dresses.

Pauline Hall, the prima donna, with a good selection of songs and pretty wardrobe is seen to an advantage in the numbers. She also has a well formed figure. Emily Keller, shapely and good looking, is another soubrette who gave a fine account of herself. Miss Keller has dresses that are pleasing to the eye, her Oriental dress was startling in design.

Reid has five principal men and they all do something. In the first place there is Reid himself, who does a "fad" in the first part of the show. There are none better than he in this character. Reid is the principal comedian, he goes to his "dope" toward the latter part of the first part and carries it through to the end of the performance. In both of these parts Reid is extremely funny. He has injected some new material in his "dope" part that is bright and witty.

Bert Hall is the straight man. Hall still has that smiling way of putting his lines over that is very pleasing. He "feeds" well and works nicely. He is a neat dresser.

Hy Jansen, does a "boob" bit in the first part and then corks up and does a very good black face in the burlesque. His dialect and mannerisms are in keeping with the part.

Tim Healy works opposite Reid most of the time, doing an Irish comedy very well. Bonham Bell is doing second straight. He is a neat appearing fellow and dresses well. Bell has a fine singing voice. Jacques Wilson, a clean cut brunette, pretty in face and form, leads two numbers and has no trouble in putting them over.

Reid has practically the same show as last season, but it is one of those shows that can repeat. It is well staged and is a good variety entertainment. It has bits, specialties, numbers and a dramatic scene. Miss West did very nicely with her dancing specialty, in which she offered a dandy Scotch dance that was well received. Reid and Healy offered several comedy talking specialties during the show that went over for big laughs.

Bell did well with his singing specialty. He offered "Pal of Mine" and sang "Believe in You" as an encore.

Miss Hall's "Department Store" number was nicely staged and well given by this young lady and the chorus.

The Musical Seminoles, two Indians, offered a musical act that went over big. They play banjos and the xylophone. Jansen does a singing specialty in one in which he yodels. He went over Thursday night.

In Miss Hall's "Winter Time" number Reid had twelve of his best formed women as models.

Jansen and Hall put over a dandy comedy talking specialty that more than pleased. They had good material and know how to put it over. They finish with a song, in which Bell joins in. They had to give several encores before the audience would let them stop.

Reid's "Record Breakers" is a most pleasing entertainment. It is fast, has plenty of good numbers and lots of pretty girls. The comedy is first class, the scenery and costumes are in fine condition. SID.

HEDGES IS GAYETY MGR.

Harry Hedges, former manager of the Empress, Cincinnati, is now manager of the Gayety, Baltimore.

QUARTETTE WITH SINGER

The Paramount Quartette joined the Jack Singer Show in Buffalo last week.

CLOG DANCING

without a teacher. You can easily learn from "The Clog Dance Book" by Helen Frost of Columbia Univ. Music with each of the 28 dances. Illustrations showing the steps. Cloth bound. Price \$2.50 delivered. Catalogue free. A. S. Barnes and Co., 38 Irving Place, N. Y.

PAY CUT FOR FILM WORKERS

The latest sweeping reduction in the operating expenses in the motion picture industry has just been effected by the Goldwyn Film Corporation. On Jan. 19th the pay of its more than 3,000 employees, both in New York, and on the coast, will be cut from 10 to 20 per cent., in order ranging from Samuel Goldwyn, the president of the concern, to the lowest office boy.

The revision is to be as follows: Salaries ranging from \$20 to \$50, a 10 per cent. reduction; salaries from \$50 to \$75 a week, 15 per cent. reduction; salaries from \$75 to \$100 per week and over, 20 per cent. reduction.

It was learned, in connection with the Goldwyn plan, that the stars of the Famous Players-Lasky Corporation, including artists who had never before stood a cut in salary, had been working for more than a year at greatly reduced salaries, ranging from 20 per cent. upwards. Thousands of dollars have been saved as a result of this, for, it is reported, that last year the Lasky Corporation employed 8,800 men and women.

BIG BUSINESS AT APOLLO

It has been necessary to open an additional box-office at the Apollo Theatre, to take care of the crowds attending the performances of "Orphans of the Storm," a motion picture which is being exhibited there. Besides the Apollo, the picture is being shown at the Tremont, Boston; Forrest, Philadelphia; and Hanna, Cleveland. It opens at the Pitt, Pittsburgh, on Jan. 16, and at the Great Northern, Chicago, on Jan. 30.

STOCK DOES WELL

CHICAGO, Ill., Jan. 12.—The Haymarket Theatre, which is playing stock burlesque, played to over thirty-three hundred people last Sunday. The business at this house has been very good since it went into stock.

CARL FREED CLOSSES

Carl Freed, who has been doing a specialty and playing a part in the "Bon Tons," closed with that show last Saturday night at the Empire, Brooklyn. He has gone in vaudeville.

ACTS FOR RICHARDSON

OSWEGO, N. Y., Jan. 5.—The American Burlesque Wheel has discontinued playing its shows at the Richardson Theatre here. In the future the house will play vaudeville and pictures.

BABE MULLEN CLOSING

Babe Mullen will close with the "Peek-a-Boo" Company next week at the Lyceum, Columbus.

APARTMENTS

Furnished
Unfurnished
Near Times Square

THE LINCOLN HIGH-CLASS ELEVATOR
304-310 WEST 51st ST., N. Y. Tel. Circle 6949

THE EDMONDS In the Heart of the City
774-776 EIGHTH AVE., N. Y. Telephone: Bryant 6664
Office at 774 Telephone: Bryant 6664
Exclusively for Theatrical Folks. Service.
All Improvements MRS. GEO. W. DANIEL

DON'T OVERLOOK THE BEST BET ALAMAC HOTEL

ST. LOUIS, MO.

Catering to the profession. 150 Rooms with more comfort than home ever had. Restaurant connection. Free service to room. Free use of electric fans, electricity for your iron or percolator. Your reservation will receive my personal attention and care.

ALAMAC HOTEL, Chestnut & 14th Sts., ST. LOUIS, MO.
ED. MILLER, Pres. and Mgr.

ORCHESTRA NEWS

GOODMAN WITH "ROSE" SHOW

Al Goodman, the Shubert musical director, will be conductor of the "Rose of Stamboul," which is expected to go into rehearsal next week at the Century Theatre. Mr. Goodman has been the musical director at the Winter Garden with the Jolson shows and at present is at the Jolson Theatre.

The hit interpolated number of "The Last Waltz," "A Baby in Love," was composed by Goodman who will have five interpolated numbers in "The Rose of Stamboul," which was something of a sensation in Continental musical comedy circles.

HERMAN SUES LEADER

Al Herman, the vaudeville and orchestra agent, with offices in the Romax building, filed suit last week against Paul Victorin, leader of the orchestra at the Strand Roof, for \$200 he alleges is due him as commission. The suit was filed in the Third District Municipal Court. Herman claims that the \$200 is the unpaid commission due since he placed Victorin and five musicians at the Strand Roof over five months ago. He states that Victorin agreed to pay him \$25 a week on the job, but has paid only small sums intermittently.

ORCHESTRA MAKES PRESENT

The Vernon Country Club Orchestra, presented Harry Rose with the largest basket of American Beauty Roses ever seen on Broadway at the farewell dinner tendered Rose at the Cafe de Paris last Sunday night. The comedian was also presented with a silver loving cup by the Salvins, on the eve of his vaudeville opening.

A. F. OF M. CONVENTION ON MAY 8

The twenty-seventh annual convention of the American Federation of Musicians will be held in Grand Rapids, Mich., beginning May 8th. The delegates will be quartered at the new Hotel Pantland, where the sessions of the convention will be held.

DIXIELAND BAND AT HEALEY'S

Denison's Orchestra with Mr. Denison as leader, and the "Original Dixieland Jazz Band," have opened at Healey's Balconades which reopened last Saturday night. The Dixieland Band is being billed as the feature of the entertainment put on at the resort.

HOLLANDER AT 93RD ST.

Willie Hollander, formerly of Carleton Terrace and Reisenweber's, opens this week as musical director at a new resort at Ninety-third street and Broadway, the name of which hasn't been announced as yet.

ANNA FINKEL OUT OF HARMS

Miss Anna Finkel has severed her connection with the band and orchestra department of Harms, Inc., and is now in the same department of the Broadway Music Corporation.

CLUB DE VINGT DISBANDS

The Club de Vingt, which met at the Waldorf-Astoria Hotel with a Sherbo orchestra, has disbanded. Joseph Knecht and his orchestra will take the place of the Club de Vingt's combination.

JAZZ BAND ARRESTED

The Foo Foo Jazz Band, which has been entertaining passengers aboard the Cunard Liner *Caronia*, which arrived in New York on Monday, had an exciting time in Naples, Italy, when they were arrested and lodged in jail for disturbing the peace by playing jazz, which didn't meet the music requirements of the populace.

Later the Foo Foo jazzers showed the jail-house authorities they could play Italian ragtime, too, such as "Cavalleria Rusticana," and they were allowed to go free.

SHIRLEY BAND LEAVING SHOW

Eva Shirley and her California Ramblers are to leave the new Ziegfeld show on Saturday of this week in Philadelphia. The band, together with Miss Shirley, scored big with the show, but the running time of the production is far too great and the cutting down on the routine of all the acts is responsible for the closing of the band.

SANDERS AT THE SEELBACH

Al Sanders and his novelty orchestra, featuring Seibert and Colebourn, are back at the Seelbach Hotel, Louisville, Ky., for the winter season.

After having been away from New York for seven years, the orchestra, after fulfilling their Louisville engagement, will return to New York, and open at a summer resort for the summer.

SOUSA TO PLAY IN HAVANA

John Philip Sousa and his band will play in Havana early in February and much interest is being displayed in the coming appearance of the famous bandmaster. Harry Askin, manager, states that an advance sale of \$10,000 for the opening concert has been recorded.

TERMINI IN VAUDEVILLE

Joe. Termini and his band close at the Alamac Hotel, Atlantic City, after an engagement of fifteen weeks. The band will return to vaudeville, opening at the Cross Keys Theatre, Philadelphia, on January 23rd.

DAVIS STAGING REVUE

Al Davis is staging an elaborate revue at Sohmer's, Brooklyn, which will open Wednesday of this week. The cast will contain six principals and a chorus of six girls.

KRUEGER AT THE DURANT

Benny Krueger and his Brunswick Orchestra opened Wednesday of this week at Delmonico's new Club Durant, at Fifth avenue and Forty-fourth street.

SANDERS GOING ABROAD

John W. Sanders will sail for Antwerp next week to manage an orchestra. The orchestra will tour England, Holland, France and Belgium.

FISHER AT THE MARYLAND

Max Fisher, musical director has left the Alexandria Hotel, Los Angeles, and with his orchestra has opened at the Maryland Hotel, Pasadena, California.

CHARLES KERR IN N. Y.

Charles Kerr, who supplies most of the orchestras in Philadelphia, is in New York gathering new music and seeing old friends.

NEW ACTS

BROSIOUS AND BROWN

Theatre—City.
Style—Novelty.
Time—Twelve minutes.
Setting—In "full."

Brosius and Brown, a straight man and a tramp comedian, held down the closing spot well. The straight man did his work on the monocycle and bicycle in good style, and proved himself to be a real acrobat on the vehicles. Opening with a "monocycle dance," which consisted of twistings and turnings on this wheel, to a waltz accompaniment by the orchestra, the boy pulled a good hand on his efforts, which were strenuous.

In the meanwhile, the tramp was having an impromptu flirtation with two young ladies in a box upstairs. There was much laughter gleaned from this piece of business.

Of course there was a bit of hokum with the tramp, but it was looked for, and given.

The youth on the wheel then did a great bit when he started out on a bicycle, and, in the middle of the stage, twisted himself, from his seat, over the front wheel, by means of the handlebars, and back to his original position. He was a wow, and received spontaneous applause on this feature bit.

For the closing, he rode a ten foot "bike" around the stage, and when it seemed as though he must fall, he grabbed the chandelier, which was let down to the stage. It gave the audience a thrill, and sent him off to a big hand.

The boy was good, the tramp not so good,—but the two should go well in a fair spot on a fair bill. D. S. B.

BOB STARTZMAN

Theatre—Casino, Brooklyn.
Style—Singing and talking.
Time—Eight minutes.
Setting—Full Stage.

After opening with a few lines of talk, Startzman makes up on the stage black face, singing "Dapper Dan." While singing he changes his clothes to a neat minstrel suit. He then sings "Eddie Leonard Blues," "Nobody's Fool," and as an encore sings "Mother Eve." He works fast and looks neat after his change. He has a good voice and put his songs over well. S. I. R.

FOX GOING TO EUROPE

William Fox, head of the Fox Theatres and motion picture enterprises, will sail for Europe within the next few weeks. Mr. Fox will remain abroad several weeks combining business with pleasure.

Irene Parker and Company, a dancing novelty act, are rehearsing, and will shortly be seen playing around New York.

LEE KOHLMAR & CO.

Theatre—125th Street.
Style—Sketch.
Time—Eighteen minutes.
Setting—Drawing room—"full."

The title of this act is "Take It Easy," and the theme of the story is to always keep smiling, no matter how many or what variety of troubles beset you. The keep smiling part is easy, but the smile is mostly a sympathetic one.

The story opens with a villain of the short mustache kind trying to induce the wife of his best friend to elope with him. The way he asks her to do this one imagines he has merely invited the lady to tea. The dramatic plea delivered by the girl following this is so amateurish that one instantly thinks of school day closing exercises. While they are in the midst of their heart throbs, Lee Kohlmar enters as an author and bookseller with a book he promises will spread happiness in the world if the theories are properly applied.

The villain expects to see his "best friend" return home any moment and is anxious that the lady and himself make their fleeing a snappy affair, but for the sake of the plot and at the expense of the audience's intelligence the bookseller can read their minds and he begins to stall for time.

Again for the sake of the plot, the husband has been sent a note by the lover stating that the wife and he are leaving because of his cruel treatment of her. He did not sign his name, but had signed it "Archie" for protective reasons. Hearing the husband's return, the couple plead with the book agent to sell him one of the books and apply its "Take It Easy" methods to the fury that has resulted from the note.

When the husband enters, he thinks that the old German book agent is "Archie," and at the point of a gun proceeds to get laughs at the only possible point in the act. At this point, the best friend comes on stage and accuses the agent of being the villain and that he (the best friend) had only arrived in time to prevent the elopement.

The fact that he has written the book himself, stands the old man good in this situation and he immediately applies all its theories to appease the husband. In this he succeeds, and while doing it the villain makes his exit. The husband is so pleased that the affair was merely meant as a warning that he pays the old man twenty dollars for a book that retails at \$1.25.

As a vaudeville attraction it is weak. Lee Kohlmar displays the only real ability in the act and the vehicle is not strong enough to keep the attention of the audience. E. H.

WANTED FOR GOLLMAR BROTHERS CIRCUS

LADY SINGERS to lead numbers in musical spectacle, GIRLS for chorus and ballet; must have strong voices. Those having circus experience and being able to ride high school horses and do swinging ladders, or be willing to learn same, given the preference. Send photo and give full experience, age and weight in first letter. Can also place YOUNG LADIES having experience in WORKING ELEPHANTS and domestic animal acts. Season opens about April 1st. Address

GOLLMAR BROTHERS CIRCUS

P. O. BOX 1142.

MONTGOMERY, ALA.

JAMES

BURKE

AND

ELEANOR

DURKIN

offer "A TETE-a-TETE in Songs"

Returning to Proctor's Fifth Ave. Theatre for third time within four months by popular request

Direction HARRY WEBER

VAUDEVILLE BILLS

(Continued from page 25)

Delancy Street (First Half)—Ziegler Duo—Countess Nardini—Morey, Senna & Dean—Jack Walsh & Co.—Tabor & Greene—Frank & Masie Hughes. (Second Half)—Eugene Boys—Harry Sykes—Jas. Grady & Co.—Sherman Van & Hyman—Dance Follies.

Boulevard (First Half)—The Rackos—Goldie & Ward—Harry Sykes—Chishalm & Breen—Barron & Burt—Golden Bird. (Second Half)—Bessie & Jas. Aiken—Grace & Eddie Parks—Renee Noel & Co.—Tabor & Greene—Melody Festival.

Lincoln Square (First Half)—Flying Howards—Andy & Louise Barlow—Gordon & Healy—Sherman, Van & Hyman—Brava, Barra & Trujillo. (Second Half)—Valentine & Bell—Zolar & Knox—Roberts & Boyne—Fox & Britt—Golden Bird.

Victoria (First Half)—Forrest & Church—Morley & Mack—Grace & Eddie Parks—Senator Murphy—Choy Ling Foo Troupe. (Second Half)—Royal Trio—Wahl & Francis—Kimberly & Page—Lehr & Bell—Carl Bixon Revue.

BROOKLYN

Fulton (First Half)—Cross & Santoro—Seymour & Jeannette—Billy Swede Hall & Co.—Bobbs, Clark & Dare—Musical Queens. (Second Half)—Frank & Masie Hughes—Morley & Mack—Ashley & Dorney—Eddie Clark & Co.—Cardo & Noll.

Palace (First Half)—Pot Pourri Dancers—Ralph Whitehead—La Fleur & Portia. (Second Half)—3 Martells—Phoda Bernard & Co.—Al & Mary Rogers—Mumford & Stanley—Hazel Green & Band.

Metropolitan (First Half)—4 Eugene Boys—Makarenko Duo—Renee, Noel & Co.—Jas. Thornton—Hazel Green & Beaux. (Second Half)—Flying Howards—Josephine Davis & Co.—Whallen & King—Jas. Thornton—Brava Barra & Trujillo.

Gates (First Half)—Royal Trio—Rhoda Bernard & Co.—Stevens & Lovejoy—Ashley & Dorney—Melody Festival. (Second Half)—Frank Shields—Goldie & Ward—Gordon & Healy—Morley & Chesleigh—Virginia Belles.

HOLYOKE

(First Half)—Aerial De Groffs—Margaret Merle—Martha Hamilton—Weston & Eline—Topics & Tunes. (Second Half)—Cody & King—4 Brown Girls—The Crisis—Sossman & Sloane—Miller, Klint & Kubie.

BUFFALO

Ed Glingras & Co.—Jack Symonds—Chapman & Ring—Lane & Freeman—Musical Buds.

BALTIMORE

Dimond & Granddaughter—Curry & Graham—Josie Flynn—Monte & Lyons—Harvard & Bruce.

BOSTON

(First Half)—Theodore Trio—Grindell & Esther—Zeke & Randolph—Elsie White—Holiday in Dixie. (Second Half)—Brosius & Brown—Chas. Gibbs—Helm & Lockwood Sisters—Criterion 4—Dancers De Luxe.

WASHINGTON

Lynch & Zeller—Arthur & Lydia Wilson—Joselyn & Turner—McCormack & Winehill—Tom McKay's Revue.

TORONTO

The Haynotes—Maldee De Long—Hayes & Lloyd—Moore & Fields—Fred Gray Trio.

PROVIDENCE

(First Half)—Brosius & Brown—Chas. Gibbs—Helm & Lockwood Sisters—Criterion 4—Dancers De Luxe. (Second Half)—Theodore Trio—Grindell & Esther—Zeke & Randolph—Elsie White—Holiday in Dixie.



After the Play

When you have had supper and are ready to turn in for the night, take

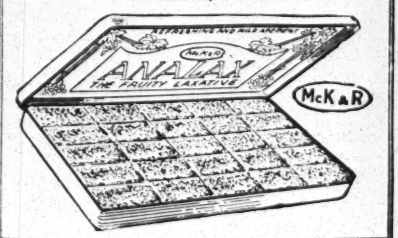
ANALAX

The Fruity Laxative

Attractive little pink pastilles—in a neat tin box—that look and taste like candied fruit. As effective in a gentle non-gripping way as castor-oil.

At all druggists and dealers

McKESSON & ROBBINS, INC.
Manufacturing Chemists, Established 1853
91 Fulton Street, New York



MONTREAL

Chas. Reeder—Goets & Duffy—Around the Clock—Worth & Willing—Kerville Family.

SPRINGFIELD

(First Half)—Cody & King—4 Brown Girls—The Crisis—Sossman & Sloane—Miller, Klint & Kubie. (Second Half)—Aerial De Groffs—Margaret Merle—Martha Hamilton—Weston & Eline—Topics & Tunes.

OTTAWA

Les Pirrota—Herman & Briscoe—Lincoln Highwayman—Ward & Wilson—McIntosh & Maida.

HAMILTON

Australian Delos—Mason & Bailey—Dorothy Burton & Co.—Friend & Downing—St. Clair Twins.

WINDSOR

(First Half)—De Pierre Trio—Howard & Brown—Arthur De Voy. (Second Half)—Sig Franz & Co.—Davis & McCoy—Smiling Billy Mason.

LONDON

(First Half)—Sig Franz & Co.—Davis & McCoy—Smiling Billy Mason. (Second Half)—De Pierre Trio—Howard & Brown—Arthur De Voye & Co.

HOBOKEN

(First Half)—Ada Jaffe & Co.—Mack & Dean—The 3 Waters. (Second Half)—Leon & Mitzl—Jean Boydell—Regal & Mack—"Dear Doctor."

NEWARK

Huling's Seals—Phil Davis—Mabel Tallafiero—Tower & Darrell—Downing & Bunin Sisters.

ACTOR ACCUSES JENNINGS

St. Louis, Jan. 16.—Al Jennings, reformed outlaw and train robber, and now a vaudeville actor and evangelist, is being sought here by the police on a charge of having attacked Harry Kerr, an actor.

Kerr swore Jennings threatened to kill him when Kerr entered a room in a hotel occupied by his wife and found Jennings in her company. Mrs. Kerr declared that her dealings with the ex-outlaw were perfectly legitimate and that she met him in Kansas City, where he promised her a job in a new movie that he was producing. She also said that she and Jennings were on their way East where Mr. Jennings was to conclude his vaudeville engagement and then planned to go to the Coast of California to make the picture when the trouble started.

She intimated that she would not appear to press any charges or aid the prosecution of Jennings on the Mann act complaint which her husband said he would make against the former train robber. The police have no clew as to the whereabouts of Jennings.

BRYSON IS FOREIGN MANAGER

James V. Bryson has been made foreign manager for the Universal Films, succeeding George E. Kann, who has resigned. Mr. Bryson will assume the office the first of the year. He started in the theatrical line as manager of a picture house in Sioux Falls, where he met Carl Laemmle, president of Universal, in 1907. He was appointed to a minor position with the firm at that time and has been one of its mainstays ever since.

STOCK AT THE TRENT

The Trent Players are now appearing for their fourth week at the Trent Theatre, Trenton, N. J. The cast includes, John MacFarland, Harry Lyons, Bernard Nedell, Joseph Crehan, John Flemings, Ellen Southbrooke, Betty Barnicoat, Jennie Ellison, Ruth Thomas, Mary Archer, Joseph Moran, and Louiszita Valentine. "The Acquittal" is the attraction this week.

ABOUT YOU

Harry Fox will open on the Orpheum circuit at Kansas City January 22.

Adelaide and Hughes open for a tour of the Orpheum time at Omaha January 15.

Dave Schooler and Co. open Feb. 26th at Omaha for a tour of the Orpheum time.

Sidney Hamilton will please communicate with Mr. Chesterfield at the N. V. A. Club for information that is important to him.

Niobe has been routed over the Keith time until April and will open this week at Syracuse.

Dollie Day (Mrs. Eugene McDonald) is a patient at the American Theatrical Hospital, Chicago.

Eugene McDonald, leading man of the Victoria Theatre Stock Company of Chicago is the father of a baby girl born Jan. 10th.

Mrs. Beatrice Forbes-Robertson Hale, actress and author arrived in America last week for a lecture tour. Her trip will take her to the Pacific coast.

Al, Ben and Jack, the trio that has been appearing in New York for some time, have left for Lakewood, N. J., to appear at hotels there for the next three weeks.

Waiman and Berry complete a tour for the Keith circuit with their appearance this week at the Fifth Avenue Theatre and will open for the Orpheum this month.

Valeska Suratt & Co., Mabel Ford Revue, Margaret Young, Olsen & Johnson, Glenn & Jenkins and Anderson & Burt appeared at the New Amsterdam Theatre on Sunday.

Solly Ward & Co., Franklin & Charles, Irving & Jack Kaufman, Gladys Delmar & Band, Marguerita Padula and Williams & Taylor, appeared at the Sunday Concert at the Majestic Theatre, Brooklyn.

George Price, Jas. Watts & Co., Lillian Fitzgerald, Nat Nazarro & Band, Masters & Kraft Revue, Sam Hern, Clark & Verdi, Palo & Palet, White Way Trio, and Donald Sisters, appeared at the Jolson Theatre on Sunday.

Irene Franklin, Ray Miller & Band, Cliff Edwards, Lillian Fitzgerald, Carl McCullough, Deiro, Donald Kerr & Co., Three Chums, Koban Japs, Jack Edwards, and Seven Blue Devils appeared at the Sunday Concert at the Century Theatre.

Leon Varvara, Weeks and Baron, Margaret Padula, Bulger Bros., Charles Martin, Ryan and Ryan, Elaine Sisters, Frank

Brown, Irene Stone, Vivian Connors, George Austin Moore, Mable Burke and Lew and Paul Murdock comprised the thirteen-act bill that entertained the members of the N. V. A. Club at their weekly Bohemian Night Dinner show last Sunday.

Frank Darien has succeeded Reginald Travers as director of the Players' Theatre, San Francisco. Carl Kroenka, Virginia Cciaroni, Kathleen Olds Rucker, Carolyn Green, Richard Leonard, Baldwin McGaw, Ernest Clew, Catherine Edson, Thomas O'Toole, Fred Hirschler, Earl Hunter, Leon Bowen, Sterling Silver, Len Barnes, Emanuel Rosenthal, Ernest Mosher, Louis Wood White and Ralph Arnold are members of the new season's cast that opened January 6th.

Attractions at City Theatres

BELASCO W. 44th St. Evgs. 8.15 Mts. Thurs. & Sat., 2.15

DAVID BELASCO Presents

Leonore Ulric

as KIKI

A Character Study by Andre Picard

B. F. Keith • Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, \$1, \$1.50.

PALACE

PRE-EMINENT

INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

Times Square Theatre Evenings at 8:15 Mat. Thurs. & Sat.

Charles Dillingham presents

ALLAN POLLOCK

with JANET BEECHER

and a Capable Cast in Clemence Dane's
"A BILL OF DIVORCEMENT"

GET TOGETHER AT THE HIPPODROME
Starts Out in Two
Starts Out in Two
Starts Out in Two

OLYMPIC 14th Street. Near 3d Ave.

THIS WEEK

French Frolics

Next Week—LID LIFTERS

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway

BURLESQUE

AS YOU LIKE IT!

Empire Theatre
Ralph Avenue and Broadway

Mollie William Show

Next Week—HELLO 1922

STAR Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297

Always a Good Show

THE BEST IN BURLESQUE

2 BIG CONCERTS EVERY SUNDAY

Casino Theatre

Sugar Plums

Next Week—KNICK KNACKS

BERT GOLDBERG

BOOKING OFFICE

245 West 47th Street, New York

SUITE 419-20

BOOKING INDEPENDENT HOUSES

Acts Kindly Call and See Me

DEATHS

REV. MICHAEL J. BYRNE, Catholic chaplain of the Atlanta Federal prison, died at Boston on January 9th. He was one of the famous Byrne Brothers who for years played "Eight Bells." He retired from the show business several years ago to enter the priesthood.

JOHN E. FLANAGAN, manager of the Waugh Opera House, St. Albans, Vermont, was suddenly taken ill with acute indigestion, Dec. 13th, and died four hours later, at his home. Flanagan was manager of the Opera House for forty years, and was well known by many members of the profession.

He is survived by his sister, Mrs. H. E. Willmore, of Chicago, and two brothers, G. B. Flanagan, of Chatham, N. Y., and D. P. Flanagan, of Burlington, V. Interment was made at St. Albans, Dec. 16th.

A. TOXEN WORM, one of the best known and best liked persons of New York theatrical world, died in Paris, January 13th, following a stroke of apoplexy. He was known throughout the profession and for a score of years was the chief publicity agent for the Shuberts and more recently their general manager in Boston.

Mr. Worm was a Dane by birth, about fifty-five years old and unmarried. He had long been a citizen of this country and expressed his love for America and New York City in an eloquent paragraph in his will. His full name was Conrad Henrik Age Toxen Worm, and in his boyhood days spent his summers in what was once a Danish province in Germany and there had for a playfellow William Hohenzollern who later became the Emperor of Germany. However, he never had any use for Hohenzollern.

Before coming to New York, Mr. Worm was a newspaper reporter in Pittsburgh and left there to become associated with the theatrical industry. He was successful from the start. He not only obtained publicity for producers' shows but was responsible in other ways for the success of their plays. He was unusually capable as a manager of shows and acted for the Shuberts in that capacity many times.

His most notable feat was when he conducted Sarah Bernhardt on a tour of the United States at a time when there was a theatrical war on between the Shuberts and the opposition interests. It was therefore impossible to obtain theatres in which to show the French diva. Mr. Worm was equal to the occasion and he showed Bernhardt in tents, halls and all sorts of places.

In Memory

of
**My Darling Angel
Mother**

Mary Lillybeck

Who departed from this world

Jan. 13, 1918

Gone but not forgotten

Sadly missed by her daughter

GERTRUDE BECK STARTZMAN,
by Her Husband and Three
other Daughters

ALBERT BRUCE died of heart trouble in Chicago recently. He was well known in theatrical circles throughout the Middle West, where, during the past fifteen years he had played in repertoire and vaudeville. During the past summer he was a member of the Wales Players over the Chautauqua Circuit. At the time of his death he had just finished one of the rehearsals in a play that was to open shortly.

Mr. Bruce is survived by three brothers and many admiring friends. He was interred at Indianapolis, his former home.

JOHN A. CRESSVILLE, one of the oldest minstrel cornetists in the profession, in point of service, died at his home, No. 438 West 52nd street, Philadelphia, January 6th, of pneumonia and complications. He was 68 years old, and is survived by his widow, Mrs. Nellie Cressville.

Mr. Cressville, with his step-father, Geo. McDonald, joined his first show in 1865, which was a road company. Later he traveled with Heywood Bros., Hooley and Emerson, Arnold Bros., Barlow, Wilson, Primrose and West, M. E. Leavitt and McNish, Johnson and Slavin's Minstrels. In 1913 he joined the Barnum and Bailey Shows and played in Brill's Band.

CHARLES H. ACKER, former well known actor, died January 4th, of a complication of diseases. He was forty-five years old. He is survived by a wife, the former Rita Leonard, and a son Howard of No. 145 West 127th street. Mr. Acker was a member of the team of Acker and Gilday and will also be remembered as the lead in "The New Leader" with Sam Mann. He was also a theatrical manager and had a large circle of theatrical friends.

HANS KRONOLD, 'cellist and composer, prominent on the concert stage, died last week at his residence, No. 561 West 147th street, N. Y.

Mr. Kronold was born in Cracow, Poland, in 1871, and began his musical studies at Leipsic. He later studied under Professor Julius Vollrath, in Berlin. He came to this country in 1886, and continued his studies under Professors Anton Kekking and S. Vreeman. For several years later, he played with the Boston and New York Symphony Orchestras. Under the direction of Walter Damrosch in 1900, Mr. Kronold toured the United States and Canada, giving recitals until 1905.

He was for several years 'cellist of Grace Church and also played frequently at All Angels Church and the West End Collegiate Church. He played under the direction of Tschakovsky, Dvorak, Anton Seidl, Emil Paur and many other notable musicians, and has been associated with Nordica, the late David Bispham, Schumann-Heink and other artists. He was an authority on musical history and composition.

May He Rest in Peace
Our Beloved Son and Brother
HARRY S. CLARK

Who Died Jan. 13, 1922

MR. & MRS. S. CLARK
SAM S. CLARK
ROBERT S. CLARK
MRS. LILLIAN HOWARD
GONE BUT NOT FORGOTTEN!

HAROLD VICKERS, musical director, died in Providence last week, after a short illness. He was in town with a musical comedy and taken suddenly ill, was unable to leave with his company. Mr. Vickers remained at the hotel, where he died.

Mr. Vickers was born in England forty-five years ago and was a close friend of the late Victor Jacobi, Hungarian composer. Mr. Jacobi brought him here to direct his first American success, "The Marriage Market," in 1914. He later was associated with Mr. Jacobi in the presentation of the composer's "Sybil," and appeared with Joseph Cawthorn in "The Half Moon," a musical play, written by Jacobi.

JOHN T. KELLY, for many years a well known comedian and vaudeville artist, died last Sunday at Fordham Hospital from bronchitis. Funeral services will be held this week from his home at 1900 Longfellow avenue, Bronx.

Mr. Kelly was born in Boston seventy years ago and came to New York when a child. He made his first appearance on the stage more than a half century ago in the days when no variety show was complete without a clog dancer, such as Mr. Kelly. Early in his career on the vaudeville stage, he appeared as a member of the team of Kelly and Ryan, Irish comedians. They were known at that time as "The Bards of Tara," playing the Bowery and Tony Pastor's, also in various vaudeville acts at Hyde and Behman's house.

After years of playing about the country, Mr. Kelly became a member of a company headed by Gus Hill, whose specialty at that time was club swinging. From this show he joined the Weber and Fields company and in that production made his first appearance on Broadway. He soon became a Broadway favorite, and continued under the Weber and Fields management for more than a decade until Joe Weber and Lew Fields parted. Later when the team came together again, Kelly was associated once more with the two comedians and since their parting has been seen only at revivals, benefits and star occasions.

During his long connection with the theatrical profession, Mr. Kelly has been associated with many of the old time favorites both in vaudeville and drama, among them being Fay Templeton, Frankie Bailey, De Wolf Hopper, Willie Collier, Louis Mann, George Beban, Charles Ross, Ada Lewis, Marie Dressler and many others.

CENSORSHIP ABSURD

Elmer L. Rice, author and playwright, in a lecture, delivered last Thursday night, at the Bay Ridge High School, Brooklyn, and which was one of a series to be given for and against censorship, branded motion picture censorship as an absurdity. He declared that no three men constituting such a board could agree as to what was proper and what not proper in the presentation of a play or picture, and stated that censorship is a menace to both the screen and the legitimate stage.

LOEW IS METRO HEAD

The Metro Pictures Corporation at a meeting held on last Friday elected Marcus Loew to the office of President, and William E. Atkinson, as Vice-President of the corporation.

Mr. Atkinson, who has been General Manager of the firm for the past five years, will continue in that capacity, besides being Vice-President.

MRS. HAMMERSTEIN IN COURT

Mrs. Emma Swift Hammerstein, widow of the late Oscar Hammerstein, wept bitterly in court last week when she appeared in answer to the motion made by her two step-daughters, children of Hammerstein's first wife, for an order putting them in possession of the Manhattan Opera House, which would necessitate the ejection of Mrs. Hammerstein, who lives in three rooms of the theatre building.

The two step-daughters of Mrs. Hammerstein, Mrs. Stella H. Keating and Mrs. Rose S. Tostevin, recently obtained ownership of the Manhattan Opera House when they bought it at auction held to pay the judgment granted them in their suit against Mrs. Hammerstein. They obtained the judgment against Mrs. Hammerstein in their suit to obtain the income from numerous shares in the Hammerstein enterprises which had been deposited by the late impresario as security for the payment of alimony to his first wife, with the proviso that the income from them should go to her two daughters after her death.

Mrs. Hammerstein appeared before Justice Geigerich in the Supreme Court without counsel, saying that the two attorneys who had previously defended had deserted her, because they had been engaged on a contingency basis whereby they received nothing if the case was lost, and she was unable to pay counsel fees. Justice Geigerich adjourned the argument on the motion until Thursday of this week to enable Mrs. Hammerstein to obtain counsel.

"My daughters are now trying to put me out on the streets," Mrs. Hammerstein sobbed. I have retained these three rooms as living quarters for myself and I have no other place to go. There is an attorney who will defend me for nothing, but he is in Florida and will not be back for ten days. I must have some lawyers to look after my interests in the house in which I have sunk all the money I personally owned."

Counsel for the daughters of Oscar Hammerstein told the court that his clients had no desire to put Mrs. Hammerstein out on the street, but that they must have complete possession of the Manhattan Opera House by January 24, the date when the Chicago Opera Association opens its engagement there.

PLEADS GUILTY TO SMUGGLING

Muriel Spring, the motion picture actress, appeared in the Federal Court Monday morning to enter a formal plea of guilty to the charge of smuggling jewelry and clothing apparel valued at \$3,000 into this country. Judge John C. Knox fined her \$100, which was paid by her attorney, Henry Schimmel, of the firm of Cohen, Haas & Schimmel.

Mr. Schimmel explained to Judge Knox that Miss Spring had failed to declare the dutiable goods under a misapprehension caused by other passengers aboard the *Olympic*, who told her that as they were gifts it would not be necessary to declare them. Miss Spring, who was smartly dressed in the latest mode, appeared nervous during the proceedings, and showed evident relief when the amount of the fine had been announced.

After Miss Spring's arrival in this country from Europe customs officials visited and searched her room at the Hotel Ambassador, seizing the goods which she had not declared. The goods are still being held by the Government. No protest will be made by Miss Spring or her attorney, which is believed to account for the small amount of the fine that was imposed.

"SALOME" AGAIN BANNED

CHICAGO, Jan. 16.—"Salome," banished from the Chicago opera stage eleven years ago, once again has been thrown in the discard, after two performances. Business was great and a third performance was scheduled but the critics attacked it so strongly that Miss Garden announced that it is not to be given again. "Chicago doesn't like it so we won't give it," she said. "New York? Oh! we may give it there." The Chicago critics termed the opera "unclean," "obscene," "immoral," "vulgar," and "an exhibition of a girl demoralized by passion."

LETTER LIST

GENTLEMEN	LADIES	
Anderson, Clyde	Kelton, Arvon	Fox, Josephine L.
E. Boyle, Mr. & Mrs.	Keith, Kenneth	Hebron, Marion
Beach, Geo.	Lloyd, Oscar H.	Howard, May
Bowler, Richard	Lemuels, W. E.	Hensel, Alma
Brown, Raymond	Lelliott, Harry	(Pkg.)
A. Clark, Larry	McIntosh, W. G.	Helfrick, Helen
Collins, C. W.	Murray, Peter	Hahn, Irene
De Reeder, Pierre	Reed, H. W.	Harvey, Charlotte
Devos, Leon	Rich & Cannon	Holmes, Lena F.
Emmerson, Harry C.	Stewart, Harry	Hughes, Hallie
Gordon, Harry	Sharplis, Mr.	Laker, Mickey
Griffith, Fred	Wheeler, Geo.	Lloyd, Bert
Hill, H. H.	Wainwright, Wm.	Lidd, Edith
Harcourt, Frank		Le Rue, Juanita
Howland, Oscar	Bennett, Kitty	Murphy, Gene
Hogan, Roy E.	Baker, Evelyn	Mann, Josephine
Holden, Wm.	Bertram, Eileen	Pierburn, Mae G.
Jacobs, Jos. M.	Bayley, Mrs. E.	Page, Lorene
Kearney, Jack	Clark, Minerva	Powers, Babe
	Carroll, Mrs.	Vice, Mrs. Fred
	Robt.	Wilson, Claudett
	Conners, Peggy	Washington, Fanny
	Cassick, Thos.	
	F., Mrs.	

CHICAGO OPERA TO CONTINUE

CHICAGO, Ill., Jan. 16.—A settlement was reached Friday night, following a meeting of the directors of the Chicago Grand Opera Company. It was announced that Chicago would continue to have opera, regardless of the fact that Mr. and Mrs. McCormick, who have been financing the project for years, announced that they will not have anything to do with the opera in a financial way. A new corporation was formed which will succeed the Chicago Grand Opera Company. It will be known as the Civic Opera Association and will come into force on May 1 as the successor to the Chicago Grand Opera Association. Mary Garden will continue as general business manager and Clark A. Shaw will remain as acting business manager.

Samuel Insull has been elected president of the Civic Opera Association; Gen. Charles G. Dawes and Richard T. Crane as vice presidents; Charles L. Hutchinson, treasurer, and Stanley Field, secretary. The purpose of the new corporation is to complete the five-year guarantee fund of \$500,000 per year and make grand opera a permanent thing in Chicago.

The announcement of the reorganization of the Chicago Opera Company was followed by the report that the season's deficit will amount to over \$800,000. The loss in the ten weeks' Chicago engagement alone, which ends this week, will be over \$500,000, and the subsequent trip to New York will mean a loss of about \$250,000 more.

Mrs. Edith Rockefeller McCormick has agreed to defray the loss incurred by the New York appearance herself and she and her recently divorced husband, Harold F. McCormick, will together pay that portion of the Chicago loss not met by the minor guarantors.

Although attendance at the Auditorium this season, where the Chicago Opera Association played, has been larger than ever before and prices have not been reduced, expenses have mounted up at the rate of \$50,000 a week, mainly through the payment of large salaries to artists and pre-opening costs of organization and production.

ACTORS HONOR ADLER

The Manhattan Opera House was filled last Sunday night when a testimonial performance was given to celebrate the fiftieth anniversary of Jacob P. Adler, Jewish Shakespearean actor.

Among those who appeared on the bill were Lionel Atwill in a scene from "The Grand Duke"; Richard Bennett and Margaret Gilmore in a scene from "He Who Gets Slapped"; Al Jolson, Barney Bernard, Louis Mann, John Charles Thomas, Sidney Blackmer, Leo Dietrichstein, Bertram Peacock and Cantor Joseph Rosenblatt.

The committee of arrangements included Otto H. Kahn, David Belasco, Judge Otto A. Rosalsky, Adolph Lewisohn, Rabbi Stephen S. Wise and John Drew.

LOCAL MEN BUY THEATRE

SUPERIOR, Wis., Jan. 14.—A syndicate of local theatrical men have leased the Palace Theatre, here, from Finkelstein & Ruben, who have been operating the house up to the present time. The Palace, which has been playing pictures and vaudeville, will continue with the same policy. L. G. Ross has been appointed manager.

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

TAYLOR TRUNKS

70 W. 44th ST., NEW YORK

28 E. RANDOLPH ST., CHICAGO

ALLEN
SPENCER
TENNEY

VAUDEVILLE WRITER

"IF MATERIAL CAN HELP YOU, I CAN BE OF MATERIAL HELP TO YOU." WRITE, WIRE, OR CALL—

Allen Spencer Tenney, 1493 Broadway, N. Y.

PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home
amusement. Negro plays. Paper, Scenery, Mrs. Jarley's Wax
Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

Insure Your Material Against Theft REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used, or other witnesses. Further acknowledgment will be made by the names and numbers being published.
Address your contribution to

The Registry Bureau

NEW YORK CLIPPER, 1658 Broadway, New York

Date

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my

entitled

for Registration.

Name

Address

SCHNOTER'S SUSPENSORIES

Leaders for 51 Years

Perfect in every way.
quality, fit and wear. Low
price. Used in hospitals;
prescribed by medical authorities. If your druggist
does not carry Schnoter's—accept no substitutes.
Order direct, \$1.00.
Booklet of other styles sent upon request.

J. C. SCHNOTER CO.

Midland Park (Dept. L.) New Jersey



Large List New
Vaudeville Acts,
Stage Monologues,
New Minstrel Opening Choruses
and Finales, Blackface After-
pieces and Crossfire, Musical
Comedies and Revues, Musical
Readings, Novelty Entertain-
ments, Wigs, Beards, Grease
Paints and other Make-up
FREE. WRITE NOW.

L. S. DENISON & CO., 623 So. Wabash, Dept. 17 CHICAGO

Read The Clipper Letter List

WIGS

Real Human Hair Imported: Irish Comedians, Jew, Dutch-
man, Clown, \$1.50 each. Negro, 80c., 75c., \$1.00. Lady wig,
\$2.00. Tights, \$1.00. Hair Mustache or Goatee, 35c. Crape
Hair, 9c. yard, 35c. SILKOLINE Tights or Shirts, \$2.00
each. Fake Diamond Ring or pin, 25c. Gold Historic Bar-
ring 99c., 50c. Paper Hats, 50c. dozen. Catalog free.
GUS KLIPPERT, 46 Cooper St., New York.

SPECIAL TRUNKS BUILT WITH A CONSCIENCE

WILLIAM BAL COMPANY

141 West 36th St.

Phone Fitz Roy 2068

New York City

CLIPPER BUSINESS INDEX

STAGE DANCING SCHOOLS.

Harvey Thomas, 59 E. Van Buren St., Chicago, Ill.

LAWYERS.

Joseph A. O'Brien, 1402 Broadway, New York City.

Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.

James S. Kleinman, Equitable Bldg., 120 B'way, New York City.

F. L. Boyd, 17 No. La Salle St., Chicago.

MUSICAL CLASSES.

A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

SCENERY

Schell's Scenic Studio

581-583-585 South High St., Columbus, O.

Kahn & Bouwman Scenic Studio

155 West 29th St., N. Y. City. Chelsea 8954

SCENERY FOR RENT.

Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.

Wm. W. Delaney, 117 Park Row, New York.

TENTS.

J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL PROPERTIES

John Brunton Studios

228 W. 41st St., N. Y.—Bryant 5914

BERT LEVEY CIRCUIT

VAUDEVILLE THEATRES

Alcazar Theatre Building,
SAN FRANCISCO

ACTS

Plays, Sketches, Minstrels.
Written. Terms for a stamp.
E. L. GAMBLE, Playwright,
East Liverpool, Ohio.

WIGS and BEARDS

In All Styles and Qualities

THEATRICAL JEWELRY AND
SPANGLES, TIGHTS, OPERA HOSE
AND STOCKINGS, FANCY BRO-
CADES, GOLD AND SILVER TRIM-
MINGS, and all Goods Theatrical.

High Grade Qualities at Lowest Prices

SAMPLES UPON REQUEST

J. J. WYLE & BRO., Inc.

Successors to

SIEGMAN & WEIL

18 & 20 E. 27th St.

New York

MONEY WRITING SONGS

A successful music composer and publisher
writes a book explaining how to make money
publishing songs. Contents: Correcting your
Faults, Writing a Melody, Directing the Am-
bitious Young Composer, Placing your Songs
before the Public. Lists over 500 Music Deal-
ers—200 Band and Orchestra Dealers. You
need this book, only one of its kind on the
market. Only \$1.00 Postpaid. Money back if
you say so. UNION MUSIC COMPANY, 315
East Fifth St., Cincinnati, Ohio.

Theatrical

Construction Co.

SCENERY, PROPERTIES BUILT,
PAINTED AND RENTED. STORAGE.

Rehearsal Room, fine for Aerial Acts

Address 134-36 E. 13th St., New York

Tel. Stuyvesant 9977

A. FURMAN

Theatrical Costumer for the Best

Nothing too big nor too small. Vaudeville
—Revue—Burlesque. Everyone furnished.
Salesroom—1800 Broadway, Rector Building,
Room 406, New York.

Subscribe for the

New York Clipper

LATEST NEWS

ON ALL

Departments

Reviews

Vaudeville Dates Ahead

RATES \$5.00 per year
\$2.50 for Six Months

Send orders to

CLIPPER CORPORATION, 1658 Broadway, New York